

Pre-dawn mishap steams 700 Verducci residents

More than 700 people stood in the morning cold at 2 a.m. today when the heat regulator on a Verducci water pump malfunctioned, sending scalding steam through the 15-story structure's ventilation system.

A faulty heat regulator prompted the evacuation. The regulator

on a diesel water pump malfunctioned about 1:40 a.m. causing water used to power Verducci's cogeneration plant to rise nearly 300 degrees above the normal 1,200-degree level, according to San Francisco Fire Department Chief David McCarroll of the Stonestown station.

The residents came back to an equally cold welcome more than half an hour later, finding that hot water may not be available for the remaining two weeks of their stay, according to SF State Housing Director Don Finlayson.

While Finlayson said there may be no hot water in the hall for the

remaining two weeks of the semester, McCarroll was more optimistic.

"I think there will be hot water," the chief said, "because there are two [water heating] systems."

As of 2:45 this morning, maintenance crews were still searching for the source of a steam leak caused by the overheating. Superheated steam rose through the dormitory's ventilation system, setting off a sprinkler in Verducci's basement cogeneration plant. The steam also melted insulation around a water pipe, creating the smell that many

residents and hall officials initially identified as smoke from a fire.

Two fire engines and an aerial ladder truck arrived at the scene within five minutes of the alarm, and 15 firefighters rushed into the dormitory to the basement.

No injuries were reported and the hall was reopened at 2:37 a.m.

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Ethnic Studies fights Administration

GE policy: reform or division?

By Karen Wong

Temper have been raging all semester over next fall's revisions in SF State's General Education program.

The Academic Senate, which approved the action in May 1983, said the changes simplify GE Segment II requirements and re-emphasize a basic liberal arts education.

But supporters of the School of Ethnic Studies, which will be hit

Analysis

hardest by the change, say the revisions are racist and designed to boost enrollment in the campus' other liberal arts schools by limiting the number of Segment II courses students can take in Ethnic Studies.

The supporters have asked President Chia-Wei Woo to nullify the changes. Woo, however, has defended the revisions, saying "Ethnic Studies is not going to live and die on the basis of General Education."

Proponents of the revisions deny the changes were designed to weaken Ethnic Studies and they insist the objective is to expose students to a broader range of subjects.

But what are the changes that have rallied demonstrators on and off campus since last fall? Will the new requirements benefit students with a well-rounded education or create more divisiveness among the various schools?

Under the present GE program, students may choose 9-unit clusters of Ethnic Studies courses to fulfill the Behavioral and Social Science, Humanities and Creative Arts graduation requirements of Segment II.

But the revised GE will not have clusters. Instead, there will be a system of lead schools and non-lead schools.

Students will be required to take six out of nine units in lead schools and allowed only three units in non-lead schools, such as the schools of Ethnic Studies, Business and Education, and the Division of Health, Physical Education and Recreation.

Lead schools are "traditional liberal arts schools," which include the schools of Science, Creative Arts, Humanities, and Behavioral and Social Science, said Richard Giardina, associate provost of Academic Programs.

According to Phillip McGee, dean of Ethnic Studies, the changes merely show that "the majority faculty of this university does not want faculty of color to educate students of color except on a very limited and monitored basis."

Asian-American Studies instructor Jim Okutsu said the GE changes will reduce the number of Ethnic Studies courses by 28 percent, from 47 to 34, which means lower enrollments and possible faculty cuts.

Thirty-seven of the school's 54-member faculty are part-time.

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Linda Vazquez, Evelin Rodriguez and Gloria Alonzo (L-R), take part in an Ethnic Studies rally in front of the student union before the Academic Senate meeting Wednesday.

Harassment plan unresolved

Senate members want official policy even if 'bad' one

By Karen Jeffries

Academic Senate members denied Provost Lawrence Ianni's charges that a recently passed senate policy on sexual harassment was "too complex and too indirect."

Ianni said the policy was unresponsive to the needs of students and its options make "life unnecessarily complicated to the victims."

"The complexity of that will deter victims from complaining," he said.

John Dopp, associate professor of management and marketing, disagreed with Ianni's criticisms. "I don't see the policy as that complicated," he said.

"The policy suggests that people with complaints can go to the sexual harassment advisors or seek out the sexual harassment officer to make a formal complaint."

The senate policy, which needs President Chia-Wei Woo's approval to become effective, calls for the training of volunteer harassment advisors who would work with the uni-

versity sexual harassment officer to hear complaints, counsel victims, and help offenders stop their behavior.

It also requires the university to establish a sexual harassment educational program and to keep publish-

... there is no system for determining whether a person is a repeat harasser nor is there information that could affect promotion and tenure.

ed reference materials with the harassment officer, who will be appointed if the policy is approved.

Other criticisms concerned the appointment of the sexual harassment officer, who the president would choose from a pool of three proposed by the Academic Senate.

"The senate says that person should not be an administrator or

administrators," Ianni said. "The senate wants sexual harassment to be a special kind of complaint where the administration does not exert its normal duties and responsibilities."

He said the faculty collective bargaining agreement states that administration "is charged with actions in these matters."

Currently, sexual harassment complaints are usually handled informally by three officers: Sally Lovett, associate dean of students; Helen Stewart, associate dean, Faculty Affairs; and Art Lathan, Affirmative Action officer.

Because records of informal complaints and resolutions are not kept, there is no system for determining whether a person is a repeat harasser nor is there information that could affect promotion and tenure.

That loophole in the policy concerns senate members.

"This troubles me," said senate member Ruth Knier. "In cases of informal complaints and resolu-

See page 12, col. 1

Demonstrators win full senate hearing

By Fran Clader

Opponents of next fall's cuts in School of Ethnic Studies courses confronted Academic Senate chair Bernice Biggs Tuesday and secured her written promise the issue would be placed on the senate's next agenda for a full discussion.

Approximately 50 members of the Educational Rights Commission occupied the fifth floor of the New Administration Building and argued with Biggs, questioning her actions at a special senate meeting held earlier that day in the Barbary Coast.

Lead by ERC members Andy Wong, Rick Padilla and Victor Rios, the group said Biggs violated the senate's parliamentary procedure by prematurely ending the meeting without fully addressing the issue. Complaining that previous verbal promises by senate members were broken, the group demanded and received a written statement from Biggs.

The statement reads, "The item on Segment II of General Education will be on second reading at the Academic Senate meeting on May 14. Every effort will be made to put it first on the agenda and to have the item completed at that meeting."

When ERC members questioned the meaning of "every effort," Biggs wrote on the statement: "The Academic Senate will be asked to stay in session until this item has been completed."

Because of the GE revisions next semester, Ethnic Studies will lose 13 of its 47 courses offered this semester.

After an hour-long meeting in the Barbary Coast, where an amendment to rescind the revision passed the first reading, Biggs broke senate procedure and ended the meeting without calling for a seconding of the motion. Senate members began to leave as ERC members called for further discussion of the issue and shouted, "Vote! Vote!"

The senate follows a procedure in which proposals are passed after the second reading.

After the meeting was adjourned, ERC members rallied in the Administration building and marched around the main stairway on the first floor. They then went to the fifth floor and walked up and down the hall, pounding on walls and doors and demanding to speak with Biggs.

A half hour later, Biggs, escorted by Department of Public Safety director Jon Schorle and acting direc-

tor of Student Activities Russell Natson, was cornered by the group for more than an hour in front of President Chia-Wei Woo's office. Woo was out of town.

"We've spent hours going by procedure, reading material, flunking classes, attending luncheons and you give us one hour? It's a slap in the face," said ERC member Daia Wong.

"This is important. You know why? Look at all the people here," she said, motioning to the group sitting on the floor in front of Biggs.

"You are forcing us up against the wall. You are forcing us to go against procedure," Wong said.

At the April 30 senate meeting protesters outside the library were barred from attending the meeting and students were prohibited from entering the building for 20 minutes. The senate agreed at that meeting to allow the ERC to argue its case in a one-hour presentation to the senate this week.

On the agenda for Tuesday's Barbary Coast meeting was a discussion on whether the lead school concept and the requirement to take two courses in lead schools should be stricken from the revised GE Segment II program.

Current GE requirements say all nine units in Segment II can be taken in the School of Ethnic Studies. But the revised program for the

See page 12, col. 1

Apathy at sports talk

5 faculty show up

By Ed Russo

Five athletic department faculty members dropped by the Athletic Policy Committee meeting Tuesday to hear what the rest of SF State's faculty had to say about the sports program.

But no other faculty attended and faculty and the five ended up doing all the talking.

"We certainly enjoyed the wide range of faculty members who came to share their input," committee member Paul Rundell said sarcastically before the sparse gathering in the University Club on top of the Frederic Burk Building. "So many different

See page 12, col. 2

5,000 gear up for final challenge: graduation



By Bill Hutchinson

In 15 days approximately 5,000 SF State graduate candidates might take wing and fly toward dreams waiting to be fulfilled.

But until then, the conferring of degrees remain challenged by finals and bureaucratic pitfalls.

The last leg of the graduation pursuit started four months ago when candidates for baccalaureate and master's degrees sought advice about what they needed to meet graduation requirements. They then had to obtain adviser and department chair approval of their graduation applications.

The applications needed to be filed in the Registrar's Office for bac-

calaureate degrees or the Graduate Studies and Research Office for master's degrees by the Feb. 22 deadline. When filing, the candidates were charged a \$10 diploma fee.

Then came the wait. Will the application be approved or rejected?

Michael Johnson, senior staff writer of Public Affairs, said students who expect to graduate but have not received confirmation should immediately contact Admission and Records.

Johnson, whose office is handling most of the pomp and circumstance for the May 25 graduation exercise, said he expects about half of the graduates will participate.

"I really don't know why more people don't take part in the ceremony," said Johnson. "Maybe they don't care. A lot of them are part-time students who have been going to school 10 years or so and all they want to do is get that degree."

Johnson said graduation festivities will include a brunch before the ceremony sponsored by the Alumni Association, the Student Union and Associated Students Performing Arts. The brunch will be held in the Student Union's Barbary Coast and Gold Coast rooms.

The commencement exercises, which are scheduled to begin at 12:45 p.m., are expected to attract 12,000 people, according to

Johnson.

State Assemblyman Louis Papan, D-Daly City, will give the commencement address. Shirley Thornton, Alumna of the Year, will also speak. SF State President Chia-Wei Woo will be master of ceremonies for the 2½-hour event.

To save time and prevent confusion, Johnson said, names will not be announced.

"You would constantly have the wrong people being named," he said.

The graduates will march across the stage at the west end of Cox Stadium and be handed a purple vinyl diploma cover with a letter from Woo enclosed. Graduates who com-

pleted their studies in the summer and winter semesters will also participate in the commencement.

Rob Strong, Franciscan Shops supply manager, said students can rent caps and gowns from the bookstore beginning Monday. A set will cost \$12.50, including the tassel.

Jesse Medina, broadcast major, said he was disappointed names won't be announced but is excited to be the first in his family to get a degree.

"I feel great about it," said Medina. "I figure, why not go through the ceremony? It's not going to hurt me and it will be something nice for my parents. I mean, it's not every day you graduate."

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BSS dean dies of cancer

Curtis C. Aller, Ph.D., dean of the School of Behavioral and Social Sciences and a force in settling SF State's 1969 student strike, died of cancer May 1 in his Berkeley home. He was 66.

Private funeral services for Aller, a native of Seattle, were held earlier this week in Yakima, Wash. A campus memorial service is still pending.

Aller came to SF State in 1959 as professor and chair of economics. One year earlier he earned his Ph.D. in political economy and government at Harvard University. He also earned his master's degree in public administration at Harvard and was a Rhodes Scholar at Oxford University from 1948 to 1950. Between earning his master's and doctorate degrees, Aller lectured at UC Berkeley. He became BSS dean in 1982.

Aller headed the committee that met with students during 1969 strike. He was also a past chair and



Curtis C. Aller

vice-chair of the Academic Senate.

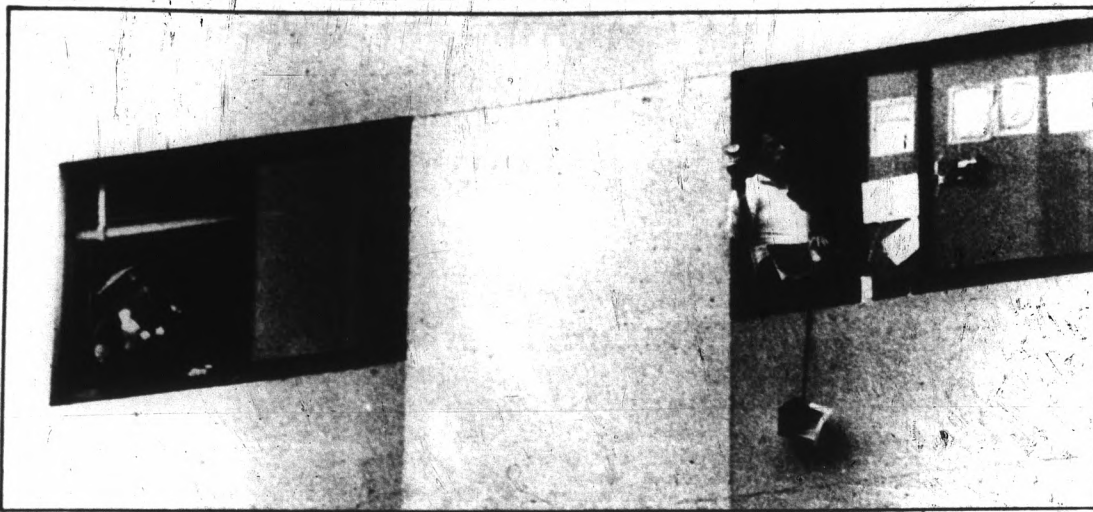
As BSS dean, Aller developed a degree program for Labor Studies

and, through a federal grant from the Department of Labor, established an Employment Studies program here.

He also assisted in creating cooperative programs between schools on campus including the Public Research Institute and the School of Business, along with various computer labs.

During his 26 years at SF State, Aller belonged to many city, county and national government committees, and was a founding director of the Twin Pines Savings and Loan Association in Berkeley.

He was a trustee for the Peralta Community College District for 15 years and served four terms as board president. He was also a member of the San Francisco Mayor's Manpower Planning Council for six years and was a member of the California State Employment and Training Advisory Council from 1978 to 1983.



Student Philip Sackos held police and fire crews at bay for two hours.

By David Finnigan

Student threatens suicide

By David Finnigan

The SF State accounting student who threatened to jump out of his fifth floor dormitory window Sunday was released on his own recognizance from the St. Francis Hospital psychiatric ward and was returned to campus, according to SF State sources.

The sources, who asked to remain anonymous, said Philip Theodore Sackos was released yesterday.

Sackos, 27, held police and fire units at bay for nearly two hours as he sat on the windowsill of his Mary Park Hall room, threatening to jump.

With an angry scowl on his face, Sackos shouted obscenities and proclaimed the arrival of Judgment Day to approximately 100 scattered onlookers.

Police arrived on the scene at 11:08 a.m. A hook and ladder truck from the San Francisco Fire Department arrived at 12:35 p.m. After repeated attempts to contact Sackos failed, the fire ladder was raised to his window. A minute later, Sackos opened his window and let the firefighters into his room.

"When we got in the room he was on the ground and said, 'Don't hurt me. Don't hurt me,'" said Lt. Scott Peoples of the SFFD. "The police had him on the ground and they were handcuffing him."

Sackos was then taken to San Francisco General Hospital, where he was placed under 72-hour observation. On Monday, he was transferred to St. Francis Hospital's psychiatric ward, according to SF State Housing Director Don Finlayson.

"I like Phil," said Finlayson. "He was always one of our better newspaper deliverers. He was always very solicitous, asking things like, 'Is the paper getting to you OK?' As a resident he has had a good record with us."

Sackos delivered the San Francisco Chronicle in the dorms. He lives alone and is fond of visiting museums and art galleries, according to Finlayson. Sackos is a U.S. Army reservist at the Presidio and has lived in the dorms since spring 1983.

The Department of Public Safety and dormitory officials were notified Sackos was acting strangely at 11 p.m. Saturday. Floor residents complained he was calling them up, yelling "Judgment" into the telephone and quoting the Bible. The two responding DPS officers said they found him to be no threat to himself or others and left him alone.

Floor residents who saw his room after he was arrested remarked on the newspapers and books scattered across the floor. His usually clean, unmarked door recently had newspaper clippings of current events taped on it, most notably stories about President Reagan's visit to a German military cemetery in Bitburg, West Germany.

ELM prep course offered

Worried about having to take the dreaded ELM math test this summer? Have no fear, SF State's

Extended Education program is here to help.

The ELM Skills Project is offering a one-hour diagnostic test, similar to the ELM exam, at the project office in Library 434 until the end of the semester.

The test will indicate which math

skills need improvement. If needed, students may enroll in a six-week math preparatory course before the July 20 ELM test.

To arrange a diagnostic test, call 469-2957. To register for the ELM exam, visit the Testing Center, N-AD 152 or call 469-2271.

Deadline nears for Union vending bids

By Carol Prawicki

The Student Union Governing Board will be one step closer to deciding who will occupy four food concession spaces next semester after the May 17 deadline for receiving bids from potential vendors.

The futures of the Metro, Depot, Deli and Far East Delight concessions hinge upon favorable recommendations from the Vendor Service Committee to the SUBG.

Owners of the four concessions said they will bid to renew their leases.

But the Student Union sent approximately 200 requests for bids in

mid-April to corporate franchises such as McDonalds, Wendy's and Burger King and independent businesses such as Andy's Restaurant in South San Francisco and Purity Delicatessen in San Francisco.

Vendor recommendations will be made in June by the committee. The selected vendors, after SUBG approval, will be in operation by Aug. 15.

Kevin Mulcahy, food service director for the Deli and Gold Coast, said, "We have every intention of keeping it (the Deli)."

"I'm not worried about other corporations bidding for the space. We've had a good relationship with

the Student Union and that counts for something," Mulcahy said.

Part of the criteria for selecting vendors will be the quality of their food and services, and their prices, said Al Paparelli, Student Union managing director.

He said the SUBG will consider proposals for seven different types of food services: Asian, beer and wine, espresso, hofbrau, fast food, Mexican and delicatessen. The committee will consider the three top bids in each category.

The committee will then make its final decisions after sampling the food and assessing the service during unannounced visits to bidders'

existing restaurants, said Paparelli.

"We need people who are service-oriented and can handle the expectations that our students have. We have a very sophisticated student body, generally because of the City. It's a city of restaurants and food is part of the quality of life," he said.

The committee decided in March that Asian, espresso, and beer and wine-types of food services will be available this fall in the Student Union.

The fourth type of food service, which has yet to be selected from the categories, will occupy the space now used by the Delicatessen.

Assault in stairwell

An SF State clerk was sexually assaulted Monday morning in a first-floor stairwell in the New Administration Building, according to the Department of Public Safety.

The 34-year-old woman left the building at approximately 11:15 a.m. from the east stairwell and returned about 15 minutes later to find the lights off. She started to go up the stairs when she felt someone's hand reach under her dress, according to the report. The woman screamed and the suspect fled before she could get a description.

DPS listed no suspects.

FRANCISCAN SHOPS TIMES

May 9, 1985

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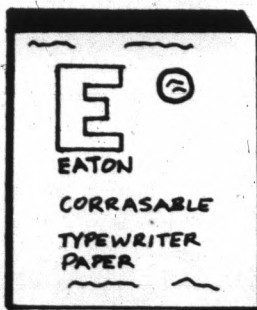


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FRANCISCAN SHOPS

More than a Bookstore
Main Floor - Student Union

'Red-hot mama's' photos fan fires

By Fran Clader

Imagine your 60-year-old mother photographing half-naked women while the song "Jump" by the Pointer Sisters vibrates the room.

Imagine her, in a Mae West tone of voice, instructing a customer to "keep a hot, sexy man in mind."

Imagine yourself as the customer posing in sexy lingerie for photos to

give to your husband, boyfriend or lover.

Imagine the consequences.

Boudoir photography, an alternative to mundane gifts, has a certain sex appeal.

Think you'd be too shy?

"We get some terribly shy customers until they run up against us," said Audrey Revell, owner of Dore Studio. "They walk out of here hav-

ing so much fun."

Revell, who describes herself as "the last of the red-hot mamas," said she plays Mae West's "Great Balls of Fire" to put her stubbornly shy customers in the mood.

So what kind of woman would have herself photographed while sexily posing in revealing negligee? "Women of all ages," replied Revell.

"We've picked up a lot of older, rich women, yuppies who work in computer plants who want a little pizzazz in their lives and female lawyers. Or, the wife whose husband is looking at Playboy and she's holding on to him for dear life."

"I think some of these women have such boring lives that they need the color, frivolity," she said.

Dore, sandwiched between a dentist office and the Face Place on Mission Street, is one of six studios in San Francisco that includes "bedroom" photography along with traditional photographic services.

Revell compared a woman's experience at Dore to spending an afternoon at a hair salon or at Elizabeth Arden's to be pampered.

A photo session at Dore can last as long as three hours. The customer is treated like royalty by the all-female staff that includes Revell's daughter, Patty, who does the hair-dressing and helps her mother with

the photography. Hair style, make-up and fingernails are perfected, and the lingerie, props and jewelry are provided by the studio.

"We have drawers and drawers of lingerie — fancy, sexy and beautiful," said Revell as she handled a red lace and satin Merry Widow.

"We also work with slimming down the figure. No matter what shape a woman is we can shape her into an hourglass by playing with the lighting, changing a pose and retouching the negative," Revell explained.

The studio behind the front office resembles the back of a theater, with colorful feather boas hanging from the ceiling and a variety of background props against the walls. Pages torn from fashion magazines cover the wall of the dressing and makeup room along with the studio's motto, "Keep your mind on a hot man."

Revell emphasized the studio is "for women, by women. What would happen if a woman gave a picture like this to her husband and he says, 'Who did you pose like that for?' Plus, some women don't want to go to a male photographer."

Revell began photography in 1943 after seeing her high school picture.

"I thought it was so awful. So, I concentrated on making women beautiful," she said.

She's managed the business at 2442 Mission St. since 1951. She added boudoir photography three years ago.

"We want to bring out the inner sexuality — not nudity. Mae West was fully clothed but she had a sexy personality."

The experience does not come cheap. The least expensive package is \$229.50, which included from five to 11 photos, depending on the pho-



By Dan Eloff

Dore employee Blanca Castellanos in a seductive pose.



By Dan Eloff

Audrey Revell strives to evoke the sensuality of her clients.

Students to study overseas

By Debi Cicibrk

Forty SF State students will study abroad this fall in 15 universities participating in the California State University International Program.

The students, mostly upper division undergraduates, will have an opportunity to advance their major or minor studies overseas while paying regular CSU tuition and earning credit, said program coordinator Harry Freeman.

Four hundred students from all 19 CSU campuses were selected to take part in the program during the 1985-1986 academic school year. Freeman said 69 SF State students applied and 40 were selected.

The students were interviewed by a panel of faculty, advisers and former overseas resident directors before the final selections.

Among the program's participants are universities from countries such as Brazil, Denmark, France, Germany, Israel, Italy and Japan.

Meike Amend, an SF State German major, studied at the University of Heidelberg, Germany, during the 1983-1984 school year in the International Program.

She said studying overseas "puts an icing on the cake of a college career."

"In another country you get a different flavor of a different university, and of different people who have a different outlook on Americans," she said.

At Heidelberg, Amend said, "there is more academic freedom. There is no structure or textbook. You choose whatever book you like best. You do a term paper on your subject and tell what you learned."

However, Amend said, she prefers the ways SF State conducts its courses. "I need a teacher to tell me (what to do and when to do it) because I procrastinate," she said.

History professor, Frank Kidner was formerly a resident director during the 1983-1984 school year in Florence, Italy, where he helped students "with their academic problems, financial aid problems and helped them find housing."

He recommends that students thinking about studying abroad learn a foreign language.

Applications for the 1986-1987 academic year are available at the International Student Programs office in the New Administration Building, room 225. (469-1121) Students must include with their application a statement explaining why they want to study abroad.

Former dean of Administration dies

Professor A. William Cowan, acting dean of SF State's Department of Administration during the 1980-81 academic year, died Monday at Mills Memorial Hospital in San Mateo after a short illness. He was 76.

Cowan, who had a 35-year association with SF State, served as the director of overseas projects in the 1960s and the first director of extension courses in the late 1940s.

In 1946, his first year at SF State, Cowan instituted summer teacher training programs in Santa Rosa and Modesto, programs that blossomed into Sonoma State University and California State College, Stanislaus, respectively.

During his career, Cowan also served as administrative consultant to more than 25 cities in California.

He retired from SF State's Department of Educational Adminis-

tration in 1979, but returned a year later to serve as the department's dean.

Cowan is survived by his wife, Jean, and a daughter, Mary Cowan Fishler. His family will accept visitors at the Sneider and Sullivan Funeral Home in San Mateo between 1 and 4 p.m. on Saturday, May 11.

A memorial service will be held at the University Club at SF State on Saturday, May 18, at 2 p.m.

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Faculty divided over merits of own performance awards

By Lynn Porter

The English department — SF State's largest department — and the creative writing department have voted not to participate in the selection of faculty merit award recipients.

No other departments are opposing the awards, according to Judith Gappa, associate provost of Faculty Affairs.

The refusal of the English and Creative Writing departments illustrates the dispute between some instructors who feel the awards are divisive and administrators and other instructors who say the program will motivate faculty.

At Cal Poly Pomona last month, the faculty senate passed a resolution urging the development of alternatives to the awards for the next bargaining session between the California State University system and instructors.

According to the application, the Meritorious Performance and Professional Promise Award is given for proposals that demonstrate those qualities, and is designed to provide incentive for faculty.

"Meritorious performance and professional promise includes:

- teaching performance
- professional achievement and growth, including research, publication and curricular development
- community service
- university non-teaching activities

Faculty will win 45 awards totaling \$112,500 this year at SF State, according to Julian Randolph, campus chapter president of the California Faculty Association.

Faculty who oppose the MPPPA say they are divisive, do not adequately reward superior teaching and are a way to get faculty to engage in more non-teaching activities.

They also claim the money should be used for pay raises and sabbaticals.

The CSU trustees, say the awards recognize superior faculty for exceptional work.

Jacob Samit, assistant vice-chancellor of Employee Relations, said the awards were not designed exclusively to reward exceptional faculty. Teaching is only one component of being a faculty member, Samit said. Scholarship and university service are also part of the job, he added.

Samit said the trustees believe some faculty want recognition for

their better-than-average performance. "The purpose of the merit system is to say this one is better than the other one," he said.

Systemwide, 600 awards will be distributed at a total of \$1.5 million. The number of awards will triple next year to 1,860, and total \$4.5 million.

Daniel Knapp, professor of English, said the MPPPA does not promote better teaching. Instead, it hinges upon work outside of teaching such as publication, he said.

English professor Eric Solomon said the awards cause resentment among faculty. "Giving one instructor an award because you say he is good implies that the other faculty are not good," he said.

James Kelley, School of Science dean, said he doesn't think the awards are divisive. When the faculty say the awards are divisive, "it means that they don't want to make a decision about their colleagues."

The MPPPA replaced the hotly disputed Exceptional Merit Service Award eliminated last year after systemwide faculty protests.

The faculty's key objection to EMSA was the president's complete control over the selection process.



These are the hard-working souls who brought you the fearless Phoenix this semester. Back row: Julie Marchasin, Kathryn Armstrong, Greg Baisden, Fran Clader, Mark Canepa, Chris Feldhorn, Doug Von Dollen, Dave Rothwell, Curt Dawson, Mary Glass. Third Row: Bill Reardon, Mary Calvert, Betsy Blew, Barbara Cotter, Carol Prawicki, Karen Wong, Betty Medsger (Workshop Coordinator), Jane Thrall. Second Row: Tom Borromeo, Ruth Snyder, Glenda Smith, Debi Ciclbrk, Clare Gallagher, Ed Russo, Brian Swartz. Front Row: Bruce Williams, Lynn Porter, Lionel Sanchez, Eric Altice, Bill Hutchinson, Dan Ecoff. Not Pictured: Katy Adams, Phil Gangi, Tom Skeen, Maria Gaura, De Tran, Janice Lee, Tracy Nelson, Scott Ard, Keenan Quan, Catherine Krueger, Toru Kawana, John Howes, John Moses, Craig Chapman, Cheryl Malat, Darcy Padilla, David Finnigan, Karen Jeffries, Russ Mayer, Jana Salmon-Heyneman, Gayle Robinson, Beth White.

Photo by Dan Ecoff

Library stacks 2 millionth book

Three new computer systems also demonstrated at ceremony

By Jane Thrall

SF State's library has come a long way since 1901 when a catalog of its collection boasted 2,250 volumes. Two weeks ago, students and staff gathered to celebrate the library's two-millionth acquisition.

But not only the two millionth acquisition was celebrated; the two million and first was commemorated, too.

The former is a book entitled "The Critic Agonistes," written by the late Daniel Weiss of SF State's English department and edited by English professors Eric Solomon and Stephen Arkin. The latter acquisition is a video disk that portrays fly-by images of Saturn and Jupiter photographed during

NASA's Voyager mission.

Along with the celebration, tours were given by reference librarian Helen Cook, who demonstrated three different computer systems used at the library: the Bookfinder, Search Helper and Info Trak.

The Bookfinder system determines whether a specific title is in circulation or on the shelves, said Cook.

The Search Helper system, located in the reference section on the first floor, was just recently installed and helps locate information from newspapers and magazines. After entering the name of a topic, the system prints out the names, dates and page number of articles in newspapers or magazines. Search Helper also provides legal resource,

trade and industry indexes, a computer database and more.

One advantage of the system, said Cook, is that the information available is updated daily. Each search costs \$3.

Info Trak also gives information on listings in newspapers and magazines. Cook said the system is experimental and will be available in the reference area for the next two months. Info Trak updates its information monthly and costs nothing to use.

At the ceremony where the Friends of the Library presented the latest acquisitions, William Paisley of Stanford's Communications department spoke to the audience about the library's role in light of

new technological advances.

"Here we have the technological artifacts of a new era," said Paisley, referring to the video disk and computerized information systems.

"With half of the workforce in the United States engaged in the production and dissemination of information, libraries are now called gateways to knowledge networks."

But this high-tech trend need not be restricted to those with computer literacy, Paisley said. People can go to libraries to learn about computer and the information computers can provide.

"Libraries were formerly the realm of kings and great noblemen. Now, the most democratic place of learning is the library," said Paisley.

CLASSIFIEDS

ANNOUNCEMENTS

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TRANSFER 49, SFSU's Creative Writing Magazine is on sale in select hallways of the Humanities Bldg. or Rm. 236.

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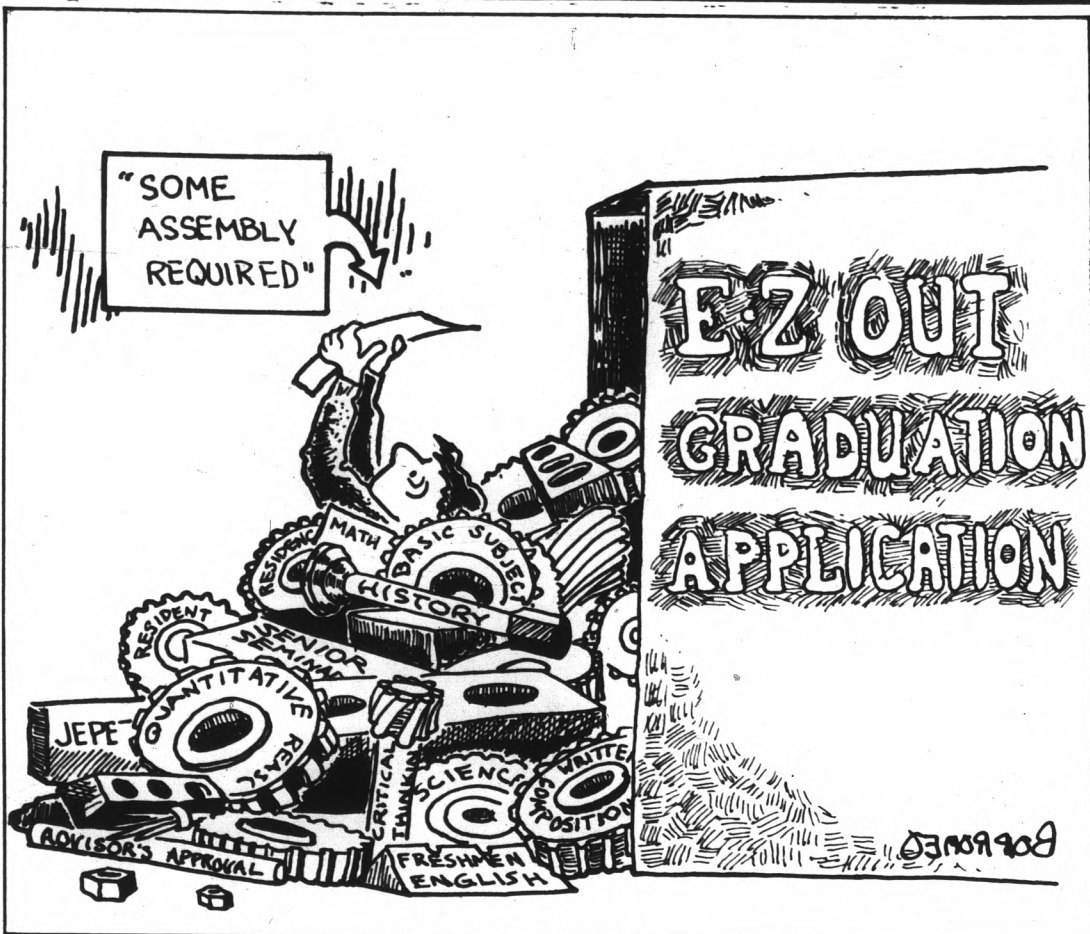
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Opinion



Editorial

Graduating from apathy

About 5,000 students will graduate from SF State in two weeks. Many will embark on new careers. Others may opt to further their education. We wish them the best of luck in their future quests.

The Class of 1985 saw an increase in political activism. After years of the apathetic "Me" generation, campuses across the land are beginning to reverberate with social concern.

Besides laboring over mathematical equations or groping for metaphysical definitions, many students are finding time to join demonstrations.

The issues cover the spectrum of political ideologies. There are proponents and opponents of nuclear disarmament, abortion, apartheid, U.S. involvement in Central America. The list goes on . . .

Whatever the cause championed, political apathy is no longer in vogue. Getting involved is now the trend. Echoes of the 1960s are heard on cam-

puses throughout the land.

We do not espouse any one political stance or ideology. We do not ask people to get arrested for a cause.

We simply ask that people become involved and continue to do so after leaving SF State.

The graduates should not let the daily pressures of their jobs and families keep them from fighting for their beliefs. The quest for money or security should not let them neglect political activism.

Our Constitution guarantees us the right to a free marketplace of ideas. Exercise that right. The alternative is the political paralysis of the 1970s.

We again congratulate the graduating class of 1985.

Good luck. And keep active.

After all, apathy is so damn boring.

A disobedient road to rights

By Dr. Marcia Keller

Editor's note: Twenty-two people were arrested April 22 at the Federal Building while protesting apartheid. Among them were SF State faculty. They will appear before Judge Langford at the Federal Building, 450 Golden Gate Avenue, at 10 a.m. on May 21 and at 9 a.m., May 23.

"Oh we don't care if we go to jail, it's for freedom that we gladly go."

Those of us at the Federal Building on April 22 sang those words after giving our statement to a Securities and Exchange Commission officer moments before our arrest.

The deprivation of human rights and the increased suffering of black South Africans call for stronger-than-verbal action. It's important to work legally, but the civil disobedience of the large-scale protest movement is the main reason the California Legislature is acting right now on this issue. We must pressure the federal government to change its policy from "constructive engagement" to one which condemns South African apartheid, demands the release of all South African political prisoners, supports the United Nations' embargo against investments in South Africa, and opposes white South African occupation and rule in Namibia.

Several of us also testified at the legislative hearings in Sacramento on April 29 to urge California to dissolve its business ties to South Africa. California has close to \$9 billion in retirement funds linked to investments in that country. Most of us employed by SF State have pension money taken from our paychecks and invested in apartheid.

While U.S. cities, states, religious organizations and universities are increasingly withdrawing from South Africa, some of the firms that remain argue that they are helping to change the system. IBM represents itself as a progressive employer of blacks, but contracts for the computerized "influx control" passbooks which all black South Africans over 16 must carry. In 1984, almost 164,000 persons were arrested under the Pass Laws. IBM's 370 computer is used by the South African Interior Department which helps run the system of racial classification. IBM also marketed a police software program for South African government use.

So how constructive is it that IBM and other U.S. firms employ perhaps 60,000 blacks, when 90 percent of a total population of 24 million blacks is assigned to the desolate resettlement camps? By this system, families are forced apart because mothers and fathers must work in the white areas and are allowed to visit their families only once a year. Mostly women, children and the elderly are forced to live on the most barren 13 percent of the land, where overcrowding, disease and malnutrition bring death to half the children.

The United States is South Africa's major trade

partner and its second largest investor. U.S. businesses average 19 percent profit in South Africa, and in some cases, as much as 28 percent profit — compared to a 16 percent world-wide average. General Motors and Ford profit more and pay fewer U.S. taxes by using black labor under apartheid, meanwhile displacing U.S. auto workers.

U.S. firms argue that they invest only a small amount (\$4 billion) in South Africa. But these investments support much of the South African internal security. The U.S. provides 45 percent of South Africa's oil, since African and Middle Eastern countries refuse to sell to the minority government. General Motors supplies military vehicles. And Bank of America, Citibank and Morgan Bank lent the minority government \$110 million to cover the deficit incurred when South Africa bolstered its security and defense spending in the wake of the 1975 Soweto riots.

Meanwhile black leaders of student, religious and labor organizations are imprisoned indefinitely and without trial or charges. Some are tortured or "disappear." Since 1977, four black newspapers have been shut down. During the second half of 1984 nearly 200 people were killed (mostly by police), more than 1,000 injured and more than 3,000 opponents of apartheid arrested, many of them under 18.

The South African government requires that U.S. firms train and supply their own protective militias that, in the event of a black uprising, could be required to side militarily with the minority government.

The more one learns of apartheid and of U.S. complicity, the clearer becomes our need to acknowledge responsibility and to commit to changing what we can at local, state and federal levels. We can boycott Bank of America, IBM, GM, Ford, Exxon, Mobil, Revlon, Gillette, Coke and Pepsi. We who have money in the Public Employee Retirement System can pressure for divestment, socially responsible board members or a class action suit. We can call on the president of this university and of this country to oppose apartheid. We should let Congress know we want economic sanctions against South Africa, not Nicaragua.

We must call an end to racism here toward those still suffering the aftermath of our own country's version of apartheid: migrant labor and the decimation and forced removal of native Americans. We can support the School of Ethnic Studies here at SF State. We can call for the affirmative action employment of more people of color throughout the university. And we can engage in civil disobedience against government policies which support police repression, concentration reserves, torture and mass murder.

What will you do?

Marcia Keller is a lecturer here in Philosophy and Women Studies. She is a member of the SF State Faculty, Staff and Students Against Apartheid.

Letters to Phoenix

All letters to Phoenix should be typed, double-spaced and must include writer's name, address and telephone number. Letters must be signed and must not exceed 200 words in length. Phoenix reserves the right to edit letters. Anonymous letters will not be published. Due to space restrictions, not all letters will be printed.

Vow-taking

Editor,

The decision to print Lawrence Phillips' shallow and spiteful letter (Phoenix, Apr. 25) was only slightly less incredible than his decision to write and sign his name to it.

That Father Fessio is prepared to take responsibility for any unwanted child whose alternative fate would have been death demonstrates only his strong belief in preserving human life.

That Fr. Fessio would be willing to look after the mother while she recovers demonstrates his Christianity. Such has been the mission of Christianity for 2000 years.

It is absurd to indict the Catholic Church's anti-abortion stance as some sort of evil policy wreaking havoc on an otherwise well-ordered world. "Policy" implies some varying set of needs leading to some varying set of solutions. The Church teaches abortion is the taking of a human life and therefore can never be considered a justified course of action. That belief, by the way, neither is nor needs to be limited to Catholics.

I, too, will take Fr. Fessio's vow of responsibility. I expect that Mr. Phillips will do the decent thing and take the correlative vow: now that he has begun to see the alternative, he will do all he can to counsel those he meets against this barbarous act and send them our way instead. Little enough to ask, no?

John Dixon

Editor's note: When Fr. Fessio was informed of Phillips' letter, he

was enthusiastic, remarking, "I hope (Phoenix) runs the letter on the front page." He said, however, that the offer, with few exceptions, is for women who wish to give up custody of their babies.

No to racism

Editor,

I resent the total disregard for social intervention shown by some professors of this university. For instance, lecturer Karen Chan states in the apartheid article (Phoenix, Apr. 25) that "I think business students believe they can get a lot more done by educating themselves and accomplish more by working within the system."

Personally I am insulted that Chan assumes that all of us, those who participated in (that) week's rally were not being educated. We were, and maybe she could stand a little education herself.

We must say no to racism wherever it occurs if we are to fulfill our commitment to humanity.

Eric Humphreys

Great issue!

Editor,

Following my usual weekly ritual I have just finished reading this week's issue of Phoenix (May 2, 1985). I thought it was a great issue. It was very informative, as it covered the problems of the closed Academic Senate meeting, South Africa, the Physics Department, and the problems of Ethnic Studies and General Education. I was deeply moved by the column "No Tears for Saigon," by De Tran, and the story on the back page about the child with the brain tumor.

After I finished reading I sat back and realized that it had been a very satisfying and informative experience. I was reminded of how much I have enjoyed reading the campus newspapers over the years. This is-

sue embodied all of the qualities that I look for in a newspaper. It was informative, interesting, entertaining and emotionally moving.

Eugene E. Bossi, M.D.
Director, Student Health Service

We mustn't rest

Editor,

Are the citizens of this country wearing blinders so that they cannot see our poor, our starving and our neglected people?

What happened to the rallies for equal rights in this country? As soon as a few laws were passed and the signs of racial separation disappeared, did all the races become equal in our society? The situation in South Africa is horrible. By standing together as one people, we might be able to make a difference there. But can't we stand together as one people here and make a difference for ourselves, and make a balance that all races in this country deserve to have?

As long as there is a bigoted mind or starving body anywhere, we shouldn't rest. As long as there is a cry for help, we must not rest. What diminishes one person diminishes us all in some small way.

Daniel Weisman

Flawed story

Editor,

Regarding David Finnigan's article, "Hundreds united for protest" (Phoenix, Apr. 25): It's a pity to see Phoenix writers quote and describe people out of context. Finnigan depicted Sue Lowe screaming and printed only her ending statements. He obviously does not acknowledge that the suffering, discrimination and killing of the natives of South Africa cannot be rationalized and intellectualized, but that in its cruelty stirs up a lot of emotions that Sue Lowe uses effectively in her speeches and

political work.

I am the quoted "West German student" but happen to be a German-American citizen already living and studying in this country for several years. I was quoted totally out of context in a way that made it seem like I didn't support the demonstration. I do think that wearing red ribbons and boycotting classes for a day is not enough. We don't have to fear torture and death in our protest, which does not belittle our actions but gives us the responsibility to commit ourselves to as much political work as possible to end the injustice in the world.

Your reporter even took off his red ribbon the next day. Was this his ultimate political statement?

Margot Antonetty

Oppressed men

Editor,

Kudos and applause for the two page spread on men's issues (Phoenix, April 18). I almost fell over backwards with shock at the sight of this write-up in a paper dominated by female writers (not to

mention the thought that it might be done with any depth of sensitivity). However, I must admit it was outstanding and felt like a breath of fresh air. Overall, the subtle issues of the sexist portrayal of men in the media, fathering, male beauty and a man's feelings about his partner's abortions were treated with thoughtfulness and openmindedness.

As Sarah H. Blain's letter on the subject gives evidence to, a lot of women are very threatened by any evidence that men are oppressed, too (although most aren't as "direct" about it as she). I commend the writers for having the courage to write on something so out of the countercultural mainstream. Behind the lace curtain of feminist rhetoric and female America's guilt mongering lies a whole realm of injustices to men we've just begun to explore. Keep those hearts open and pens flowing.

John Morrison

Persecuted

Editor,

As a practicing and orthodox Roman Catholic, I've noticed my

church and its members alluded to a dozen times or more in your pages during the last three years. Most often the comments are negative.

I suspect many people hate the Catholic Church because deep inside they realize it's the authentic church founded by Jesus Christ, and it does not conform itself to the whims of men, but adheres resolutely to its historical faith and message for mankind. A lot of us might like to suppose that we are "Christian" and that "in our own way" we believe in Jesus and expect to gain salvation. What annoys us is that we want salvation on our own terms and the Catholic Church informs us otherwise.

Luckily the Catholic Church has survived two thousand years and outlived many who promised its demise. It's lucky, that is, for the millions of Catholics in the world who must suffer the hostility of their fellow men for holding and believing in a noble, and probably the only, hope for mankind.

Michael Ayres

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The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

Research for some of the articles appearing in Phoenix is made possible by a grant from the Reader's Digest Foundation.

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Prof to follow whirlwind tour

SF State meteorology professor will chase tornados for weather service data

By Kathryn Armstrong

Some professors will teach summer school and others will just take it easy when the semester ends.

But meteorology professor John Monteverti will chase tornados in Oklahoma City.

In that part of the United States, called "Tornado Alley," tornado spotters chase tumultuous thunderstorm clouds to collect data for the National Weather Service's detection and warning system.

Tornados, the most intense atmospheric storms, develop in thunderstorm clouds and they are so compact, violent and short-lived they defy analysis.

"I do not have a death wish," Monteverti said. "I'm not going to put myself into danger. But to the extent it's possible, I want to get in an environment where you see all these things we talk about in class."

"I want to actually see it instead of looking at it in a slide and guessing what it's like to be there."

Monteverti will arrive in Oklahoma City on May 23 during the statistically peak week of tornado occurrences in that part of the Great Plains. Equipped with a citizens band radio, binoculars and a device to measure wind speed, Monteverti will be part of a network of tornado spotters.

The weather service is often able to use radar to forecast the probability of tornadoes and alert residents, but tornado spotters can identify tornadoes that are some-

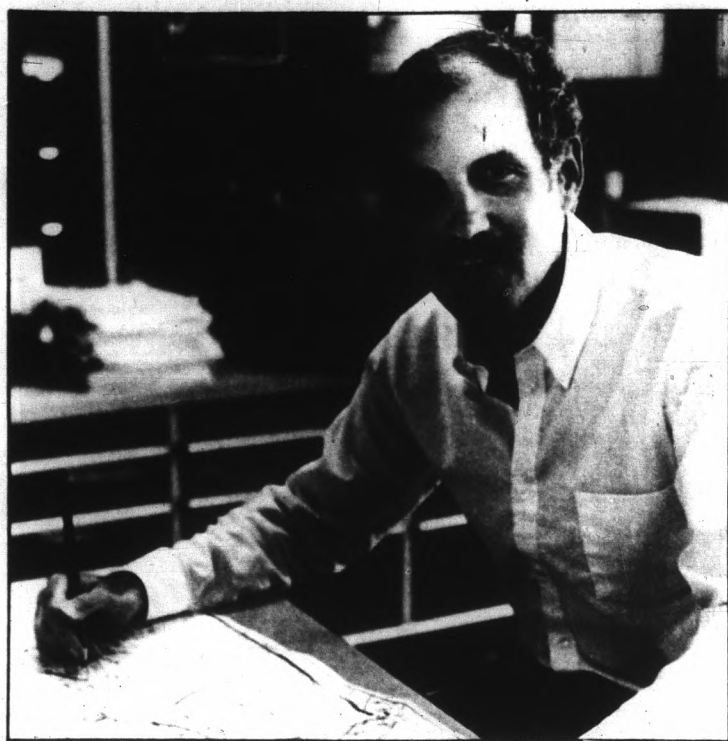
times indistinguishable from heavy thunderstorms on radar. Because a tornado's precise time of arrival and exact path cannot be predicted, spotters have helped to greatly reduce loss of life and injury.

"The idea is you're not chasing a tornado like people chase fire trucks... You're chasing it and trying to follow where it goes so the warnings can be updated," Monteverti said.

The SF State School of Science is paying part of his expenses, with Monteverti paying the majority of costs.

"I consider it an opportunity to do something I've always wanted to do since I've been a meteorologist. I've been talking about these severe thunderstorms all my life," he said.

He adds with cheerful resignation, "So now watch, when I go down there, there won't be a single thunderstorm."



By Mary F. Calvert

Self-described tornado chaser John Monteverti: "I do not have a death wish."

Honor society invites best

By Kathryn Armstrong

Upper division undergraduates with a 3.3 or better grade point average are eligible to join SF State's newly formed chapter of the Golden Key National Honor Society.

The \$50 lifetime membership in the month-old club is by invitation only and is limited to the top 15 percent, scholastically, of all juniors and seniors.

Chris King, Golden Key chapter president at SF State, said 2,500 invitations were sent out in April and he expects 300 to join.

Honorary memberships were sent to President Chia-Wei Woo, Provost Lawrence Ianni and several school deans. Other SF State and community leaders will also be asked to be honorary members.

King said the main purpose of the society is to bring together academically excellent students from all majors who otherwise would not meet each other.

"On this campus, as everybody knows, there's a real division between the schools. You don't really meet anybody who is outside of

your school," King said.

He said Golden Key also offers a "new world" type of atmosphere.

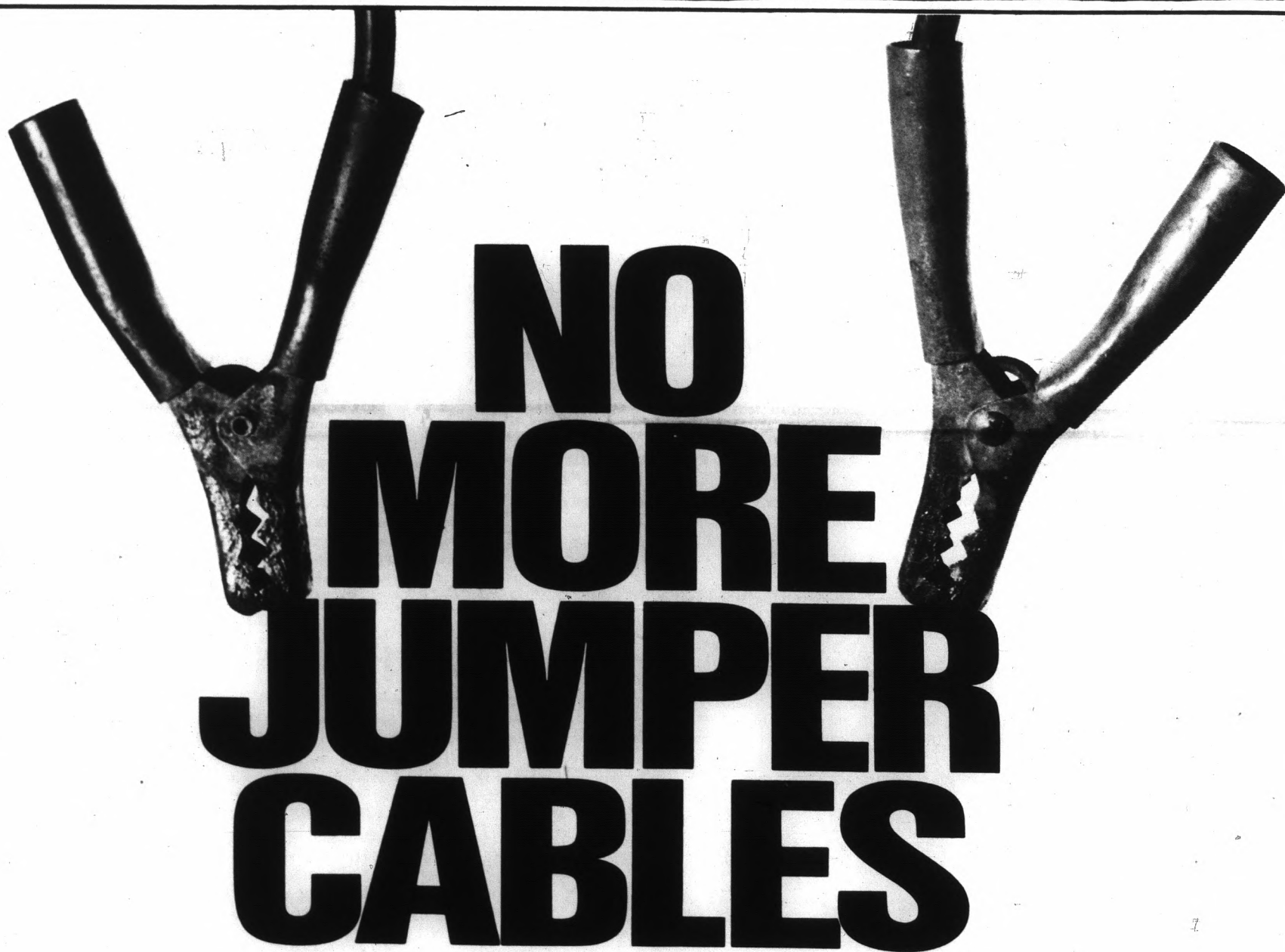
"What I mean by new world is you're being exposed to a whole new circle of ideas... For example, an accounting major might never think of things in the perspective of someone who is a social work major," King said.

Through Golden Key, members are not only recognized for their academic excellence without having to participate in the club, but they can meet people in positions of authority within the university and the community, use the clubs' job-finding network and receive scholarships, King said.

Each year the society's scholarship fund presents awards to the outstanding junior and senior member of each chapter. By next year, additional scholarships will be awarded by the SF State chapter.

King says the SF State chapter will probably have the same activities as other campuses, including tutoring services, recruiting academically excellent high school students and various projects to raise scholarship funds. But he stresses that members can be as active or inactive as they want.

Golden Key was founded at Georgia State University in 1977 and now has 54 chapters throughout the United States.



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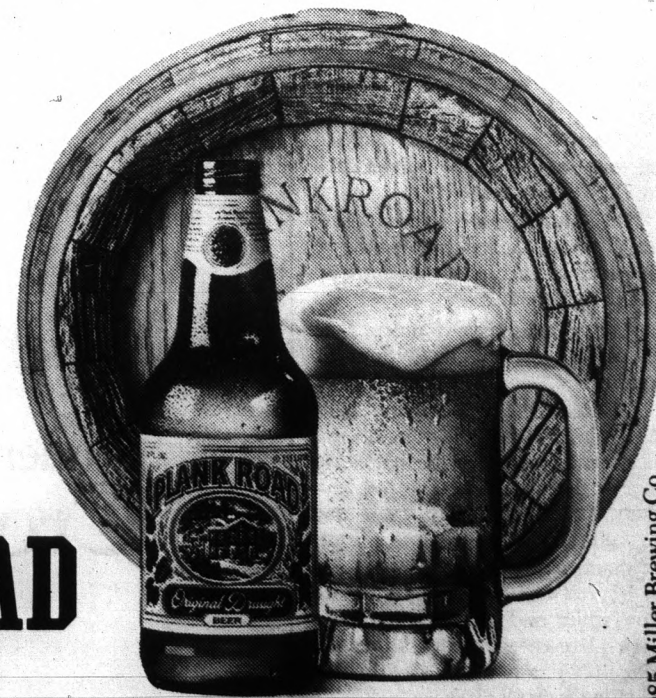
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Gaudi: Spain's best kept secret

Architect's 'Mediterranean Gothic' style is forerunner to modern architecture

By Jana Salmon-Heyneman

Take Gothic, Moorish and Oriental architecture mixed with a prophet's vision. Add spice with mysticism and scald in a surrealist inferno.

The product of this recipe is architect Antonio Gaudi's Barcelona of melting cathedrals, scorched, wrought iron dragons, and skeletal buildings.

"Gaudi is Barcelona," said humanities Professor Eleanor Morrissey, who showed slides taken on her sabbatical last fall to an audience of 30 in a lecture sponsored by The New Humanities Forum.

"He was not a man of his time," Morrissey said. "But he has become a man of our time."

Gaudi is Spain's best kept secret. His vision, spirit and Catalan roots are shared with modern artists Picasso, Miro and Dali.

After hearing about Gaudi from a student, Morrissey said, "I suddenly realized that something had been going on behind my back. I was just entranced."

Gaudi was born on June 25, 1852, in Reus, 66 miles southwest of Barcelona. He was the fifth of five children whose father was a boiler-maker and coppersmith.

Profoundly religious and political, Gaudi refused to speak Spanish. Instead, he spoke the dialect of Catalan, a once independent region in Spain. His revolutionary and reli-



A roof detail from Gaudi's Casa Batllo in Barcelona.

gious spirit is enshrined in the surreal mysticism of his architecture.

"He is really thought of as a saint by a lot of people there," Morrissey said.

Gaudi's style sank into obscurity after his death in 1926 until it was

resurrected in the late 1940s. His use of primordial forms and twisting columns are now mainstays of modern architecture, said Morrissey.

Gaudi referred to his style of architecture as "Mediterranean Goth-

ic," Morrissey calls it "real fantasy-land."

The rooftop on his six-story Casa Batllo (House of Bones) is shingled with dragon scalelike tiles. The building's interior resonates with the soft lyricism of amoeba-shaped skylights, shell-shaped folds and an iridescent riot of pastel tiles.

El Temple de la Sagrada Familia is a building of absolute magnificence. Started in 1883 when Gaudi was 31, the cathedral is still unfinished despite continuing work. It was both Gaudi's dream and his nemesis.

In 1914, Gaudi renounced all new commissions to devote his time to the cathedral. He finished the facade of the Nativity, four towers and some exterior wall work. Gaudi's designs called for 18 towers with one central tower for Christ, four surrounding towers for the evangelists, 12 outer towers for the apostles and one tower for the Virgin Mary.

The cathedral is imposing — a fugue-like spectacle of melting rock that seems to thunder with a "Hallelujah Chorus" played in stone. It is Gothic, pagan and sublimely grotesque.

Gaudi was hit by a streetcar on June 7, 1926. He died three days later in a pauper's hospital and was buried in his cathedral's crypt.

Morrissey said of Gaudi's unique genius: "Who needs it? I do! It's food for the soul."

Role played to ease AIDS grief

By Gayle Robinson

"Several weeks ago you went to the doctor for a routine check up because you noticed blisters on your ankles that won't go away."

The voice floats across the darkened chapel at the Shanti Project, an AIDS counseling service. Volunteer-trainees are stretched out on the floor with their hands crossed over their chests.

The room is deadly silent. The voice continues:

"The doctor wanted to do several tests. Now you're sitting in the doctor's office feeling scared."

The receptionist who is usually friendly seems to look right through you as she leads you into the doctor's office.

"The doctor is looking at the pictures on the wall more than you. 'I'm sorry,' begins the doctor, 'but my tests indicate that you have AIDS.'"

This is the beginning of a 45-minute role-playing exercise called death personalization, which is designed to help volunteers take a closer look at what a diagnosis of AIDS means.

The leader of this exercise is Robin Johnson, a Shanti volunteer.

As she speaks, she helps the volunteers to visualize each step-tients may face after being diagnosed as having AIDS.

"This role play helped me to confront my fears about death and dying," said volunteer Manuel Chen.

"I used to have a tremendous fear of dying but these fears have now dissipated."

Johnson continues her narration: "It is time to say good-bye now, to let go of loved ones and continue your journey."

"At this point the exercise was very difficult for me," said Jimmer McGrath, also a volunteer.

"The hardest part for me was saying goodbye to my close friends, and my lover," he said. "I could hear sobbing all around me and I could clearly see the faces. It was very sad," he said.

Johnson asks each volunteer-trainee to imagine standing at the opening of a dark tunnel and looking in:

"Doctors and nurses are working on your body, trying to bring it back to life," she tells the class.

The volunteers are asked to think about what they feel as they observe the doctors and nurses attempts to revive their bodies.

At this point each volunteer may choose to come back or continue his journey.

"I decided to continue," said McGrath. "After I said goodbye, I let go and I could feel the light at the end of the tunnel. I could feel it — then I felt incredibly calm and peaceful."

Shanti was founded 10 years ago in Berkeley as a counseling service for family and friends of persons with life-threatening illnesses. "Shanti" is a Sanskrit word meaning "inner peace."

In 1981, the project moved to San

Francisco where Shanti director Jim Geary started a support group with some of the city's first AIDS patients. Today Shanti counsels 80 percent of San Francisco's AIDS patients, according to Geary.

A former convent with large yellow and orange stained-glass windows and a chapel, the Shanti Project is housed at 890 Hayes St.

"Shanti now has 320 volunteers who are trained to listen and peer counsel in a non-judgmental way," said Jim Rulan, public relations officer and former volunteer.

"When I started as a volunteer in April of 1984 there were only 26 people going through emotional support training with me," he said.

Shanti also offers housing for homeless AIDS patients; practical support volunteers who do grocery shopping, housekeeping, and cooking; and counselors in the AIDS ward at San Francisco General Hospital.

A monthly newsletter about Shanti and information referrals are also available.

"I was reading a gay newspaper about a year and a half ago which had printed the faces of all the men in San Francisco that had died because of AIDS," said Chen.

"I broke down and cried." The pictures Chen saw showed men of every profession, age 20 to 50.

"It was then that I decided to become a Shanti volunteer," he said.

Chen has worked for the project for 18 months and has had three clients — all of whom died. His first two clients died eight months after

he became their peer counselor. The third died in April 1984.

"I want to remain a volunteer for another year. After that, I'm not sure what I want to do," said Chen. "There is only so much I can take."

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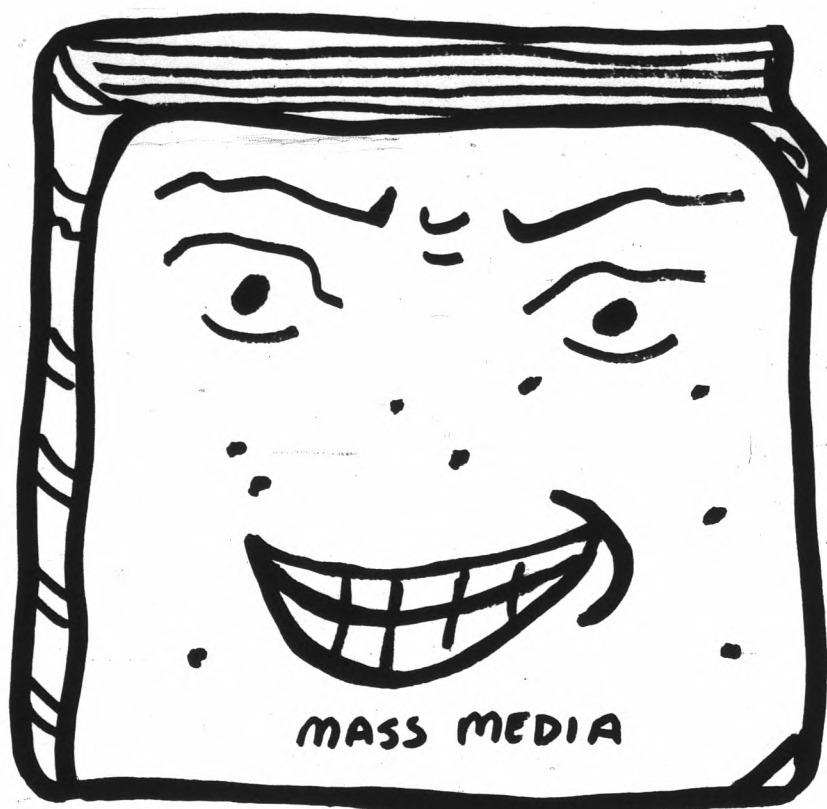
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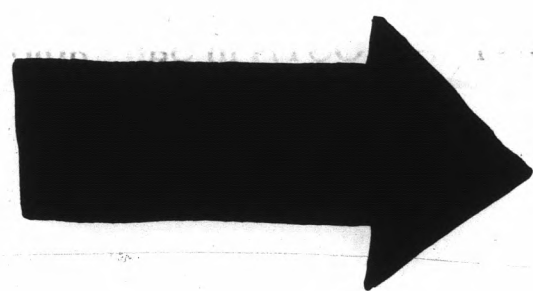
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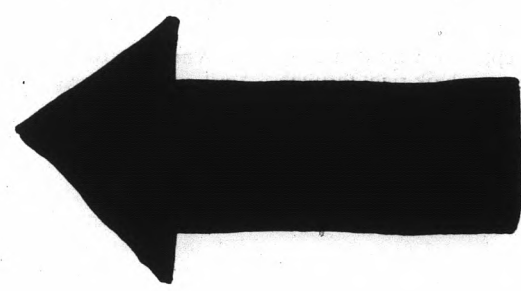
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After graduation--what next?

Brown: 34 years of academic activism

By Betsy Blew

Sitting behind his large desk in the capitol, former SF State student and now Speaker of the Assembly, Willie Brown, leaned back in his chair and discussed his old alma mater and the future of education in California.

For the California State University system, the future may mean an end to remedial education programs by 1990 if a bill now in the Legislature is approved by the governor.

Brown, a leading opponent of the measure, said the elimination of remedial programs in the CSU will "end up discriminating against late bloomers."

"There are a number of people who treat high school indifferently and who mature at a later age and need to catch up," he said.

The only way to help "late bloomers" in a university, Brown said, is to have remedial programs. If the programs are cut, "I think it will particularly adversely affect racial minority students who come from basically a different culture," he said.

Brown said minority students in



By Philip Liborio Gangi

Willie Brown, former SF State student — now speaker of the California State Assembly, described himself during his college years as "shy, retiring — just like I am now," he said with a laugh.

particular need outreach programs to encourage them to go to college.

"(Universities) really ought to be going into junior high schools and

high schools and using symbols and examples of blacks that have walked

the same path and managed to achieve, to inspire those youngsters not to drop out," said Brown.

"We lose a lot of our racial minority talent long before remedial programs are available to them. . . ."

Brown himself had difficulty at SF State after coming from "separate but equal schooling in Mineola, Texas," he said. "It had nothing to do with my native intelligence; it only had to do with previous exposure."

Whatever difficulties he had making the transition from a segregated school to an integrated campus disappeared soon after his arrival at SF State as a freshman in 1951.

Brown was one of a very small percentage of black students on campus. He estimates less than 100 black students attended SF State at the time.

When he graduated, "there were no more than 300 to 400 black students," he said. "I personally knew every black that attended."

Brown described himself during his college years as "shy, retiring, just like I am now," he said laughing.

"I was active in the political operations on the campus. I was active in the fraternal movement on campus.

I was very much involved in student affairs . . . and that's not unlike the things that I do today in the organized political arena."

Brown was also part of the political party that elected the university's first black student-body president.

Although Brown didn't run for Student-body president, he said, "I ultimately rose to be the vice-president nationally of the fraternity of which I was a part: Alpha Phi Alpha—Delta Omicron Chapter."

Brown's short term goal for attending college, he said with a smile, was to stay out of the draft. He said he had no long range plans and never guessed he would one day be Speaker of the Assembly.

"I was like any other college student. I enjoyed the experience. I had a lot of fun and when it came time to graduate, I didn't want to leave. So, I found some other place to go to continue school."

After graduating from SF State in 1955 with a liberal arts/pre-law degree, Brown went to Hastings School of Law.

He received his law degree and worked his way to the powerful position he holds today. Would he like to be a role model for minority students?

"I'd love it," he said.

Employment predictions promising in most careers for 1985's graduates

By Maria Gaura

The class of 1985 will find an improved job market after graduation, according to industry, university and Department of Labor predictions.

Northwestern University's 1985 Endicott report, a survey of 250 major corporations, said the 1984 job market was an improvement over a "dismal" 1983. The report predicts opportunities will increase through 1985.

"The job outlook is very strong this year," said Don Casella, director of SF State's Career Center. "This is the strongest year we've ever had for job listings and recruiting by companies."

An improving economy is cited as the main reason for the increase.

The U.S. Department of Labor reports that in San Francisco between December 1984 and December 1986, a thousand new jobs will open up in management and supervision, as well as a thousand professional and technical jobs, 1,300 clerical, 2,000 sales and 6,000 service jobs.

Graduates with degrees in education, engineering, business and health sciences are particularly in demand, according to Casella.

Teachers are in great demand this year and school districts are competing for qualified graduates.

"We're having a 'baby boomlet' now," said Casella. "At the same time, the teachers who began their careers in the '50s are retiring and schools of education have been under-enrolled for years."

Three years ago three school districts recruited teachers at SF State. But this year 50 school districts recruited here and 40 more were turned away.

Casella predicted the demand for teachers, especially at the elementary level, will become stronger in the next five years.

Starting salaries for teachers begin at approximately \$18,500, a year Casella said.

Graduates with engineering de-

grees are highly sought, particularly those with a master's degree. Salaries start at \$26,880 a year for graduates with a bachelor's degree and \$30,900 with a master's, according to the Endicott report.

Computer science majors will find a great demand for hardware expertise and less demand for programming skills. The average annual starting salary is \$24,156.

Accounting, insurance and finance are fertile fields for graduate job hunters, particularly in San Francisco, said Department of Labor analyst Camille Jordan.

A business degree is an advantage but not always necessary. Recruiters will often consider graduates with less specific training and do the training themselves, said Casella.

Starting salaries for graduates with bachelor's degrees in business are \$20,628 a year. Those with a master's degree will earn \$26,676, the Endicott report said.

tions in marketing, sales and promotion will also consider graduates with non-business degrees, which will increase 14 percent in 1985.

The average annual starting salary for marketing is \$18,132, according to the College Placement Council's 1985 Salary Survey. CPC surveys the offers made to graduate at 163 colleges and universities.

Technological innovations in the health care industry have created a demand for medical technicians, as well as brokers who specialize in medical insurance.

The average starting salary in the health care profession is \$22,668 a year, according to the CPC survey.

The job market is not as promising for liberal arts graduates.

Graduates with liberal arts degrees will earn starting salaries of about \$18,000 annually, according to the Endicott report.

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Jobs, travel, retirement?



Two years make a difference in Peace Corps

By Lynn Porter

Tricia Caufield didn't expect to make big changes. But then again, she didn't expect the little changes to take so long.

Caufield was a Peace Corps volunteer in the village of Mulalillo, Ecuador, from 1982 to 1984. The UC Berkeley Latin American studies major worked in a small rural clinic providing health care for the villagers and people in the outlying area.

She laughs when she recalls the microscopes.

The clinic needed three very simple \$300 microscopes, said Caufield. Money had been budgeted. All was set to go. Then Caufield came face to face with the Ecuadorian bureaucracy.

To negotiate the purchase and delivery of the microscopes Caufield had to travel to a town 45 minutes away to use the phone. Calls to the capital city of Quito took most of the day using a phone system that Caufield describes as barbaric. Two years later the clinic received the microscopes.

The ordeal with the microscopes epitomizes Caufield's experience in the Peace Corps. It was possible to change things, but only on a small

scale and only if you were willing to wait, she said.

For SF State graduates who want to spend two years making small changes in the lives of people in underdeveloped countries, the Corps is the place, said Micki Diederichs, Peace Corps public affairs specialist.

Volunteers work in 62 developing countries in Africa, Asia, Latin America, the Caribbean and the Pacific.

They do everything from working on water sanitation projects to setting up well-baby clinics and teaching people how to grow food, said Diederichs.

Besides providing health care, Caufield said she established a seed cooperative to encourage villagers to grow more vegetables. She also visited sick people in their homes and designed and built latrines.

She said being in the Corps was a "tremendous experience" that increased her global perspective of other cultures.

Caufield recalls her next door neighbor, an Ecuadorian woman. Like many women in the village, she was abused by her husband. Caufield said when the woman finally kicked her husband out, she moved in with her. Caufield is godmother to her child.

"I worry about her a whole lot," she said.

The Peace Corps warned her about difficulties she would face abroad. She knew she wouldn't have sanitary water and electricity, and would probably live with a family in cramped quarters. The one thing she wasn't warned about, she said, was how often she would be sick.

She said she was almost always ill from parasites infecting the water. Once she contracted paratyphoid fever, a disease often caused by ingesting Salmonella bacteria.

"I almost always had to work when I was ill. I couldn't stay home."

Caufield said many volunteers in her group went back to the United States because of the hardships. The group started with 38 volunteers and finished with 14.

Enrollment in the Peace Corps dwindled from 15,000 during the 1960s to 5,600 today, said Diederichs.

As the numbers have changed, so have the volunteers. Today's volunteers are not less idealistic; they are, however, more pragmatic, said

Diederichs.

They ask: "How is the Peace Corps going to fit into my life," she said.

Volunteers are interested in experiencing foreign cultures and gaining hands-on experience. Diederichs said the Peace Corps offers both. For example, in the United States plumbers would have to complete an apprenticeship before being allowed to handle a job on their own. In the Peace Corps they apply their skills immediately.

Linda Munroe-Davidson, an SF State student working toward her elementary education credential, is in the last stages of being accepted by the Peace Corps.

Her husband volunteered with her so they could live in a different culture, gain work experience and learn a new language.

Six months after they applied, the Davidsons are now being placed. The Peace Corps is selective, she said.

To join the Peace Corps you must be at least 18 years old, have a college degree or relevant work experience, qualify for a program and be willing to commit a little more than

two years working in a developing country.

Volunteers receive a living allotment based on the standard of living in the country they work in. Medical and dental care and transportation to and from the country are also paid by the Corps. At the end of their service volunteers receive a \$4,200 readjustment allowance.

Munroe-Davidson has worked in a variety of social services, such as

youth programs and job development for the mentally disabled. She said her experience made her aware that changes happen a step at a time.

She said she has no illusions about the Peace Corps. It is silly to think you can "change the world by trooping in to some country and educating the citizens," she said.

"If I can make a few small changes, that would satisfy me."

Below, Peace Corps volunteer Diane Cohin, 26, of San Francisco, works with Kenyan National Council of women



Photo courtesy of the Peace Corps

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GE

From page 1

untenured instructors, which means they have no guarantee of permanent employment at SF State.

McGee and others opposing the revisions said changes prohibiting minority students from taking their Segment II courses in Ethnic Studies is like preventing white students from studying Western civilization or American history.

"In my view, we continue to be very provincial university that want to maintain the status quo and the whole notion of Caucasian domination," said McGee.

Although proponents emphasize the revisions will simplify the GE requirements, they admit the changes were motivated by a concern that students, particularly minority stu-

dents, would take too many courses in Ethnic Studies and not enough courses in traditional liberal arts, according to Giardina.

Academic Senate Chair Bernice Biggs said the "declustering" makes scheduling classes easier for students because there are more courses to choose from.

McGee agreed the cluster system was "messy," but said "Segment II could have been declustered without limitations being put on us."

He said enrollment has been decreasing in the lead schools, which employ the majority of SF State's permanent, full-time faculty.

"Giardina made it very clear" during an open forum last year that SF State had to get more students taking lead school courses to keep their enrollment up, said McGee.

"They have exploited the whole issue supposedly on behalf of the

quality of the education of the students. It has nothing to do with the students," he said.

"The education of the students was secondary to the economics of the faculty."

Giardina admitted he "probably" said at last year's forum that one reason to adopt the lead school concept was to "give those schools, which had faculty whose basic training and expertise were in liberal arts, the predominant role in defining the GE curriculum in the university."

Under the cluster system, said Giardina, that "role was much more diffused."

But the revision is an "attempt to pull back and redefine" the academic roles.

Almost 600 of the university's approximately 800 full-time faculty teach in lead schools, he said. They "should be taking the lead" because

most of them have expertise in traditional liberal arts.

But McGee called Giardina's statements "a smokescreen for saying, 'Let's limit the participation in the School of Ethnic Studies.'"

"We alienate our own students from their own roots," he said.

Giardina, however, said no attempt is being made to "keep the School of Ethnic Studies down. I think that it would be unfortunate for a student to take all coursework in one school."

"It's not racial discrimination to try to give students a solid, well-rounded education," Giardina said.

Although 28 percent of Ethnic Studies' Segment II courses will be dropped next semester, Giardina said the number of courses are irrelevant. Ethnic Studies should concentrate on a few basic introductory courses "which meet the needs of a broad base of students," he said.

Protest

From page 1

fall requires six of the nine units be taken in the traditional liberal arts schools — the lead schools — which are the schools of Humanities, Science, Creative Arts and Behavioral and Social Sciences.

"It's disrespectful," Associated Students president Celia Esposito said of the way the senate ended the meeting. "There was no (procedural) motion to adjourn and the discussion was asked to be continued, (but) it wasn't voted upon. We want the GE lead school concept eliminated because it's racist, unfair and ludicrous."

Athletic

From page 1

disciplines are represented here."

The meeting, the latest in a series of discussions about the future of the university's sports program, follows a poor turnout at last week's conference with student athletes. At that meeting, 10 out of approximately 400 students who participate in intercollegiate sports attended.

Physical education professor Roberta Bennett, said, "I think the faculty's attitude toward sports is neutral and the turnout today indicates that."

A lack of colleagues did not

stop Eula West, acting director of the Division of Health, Physical Education and Recreation; Allen Abraham, associate director of HPER; Kathy Argo, associate athletic director; Vic Rowen, head football coach, and Bennett from discussing the program with the three committee members.

All seemed to agree the athletic department must adopt a philosophy about the sports program the university should have.

"Somebody at the university level has to make up their mind as to what is the philosophy of the athletic program," Rundell said. "If you can't support the program, then get rid of it."

Because the committee was asked by Provost Lawrence Ianni

to examine the current non-scholarship Division II program and consider becoming a Division I campus, the discussion touched briefly on that possibility.

As a Division I school, SF State would have to improve its athletic facilities, develop an extensive athletic recruitment program and offer scholarships.

"Division I is a delusion of grandeur," Rowen said. "Where do you get that kind of money? My concern is I just want to be the best with what we have. Just give us that chance."

The committee plans to meet with administrators from HPER, student representatives and Ianni in upcoming meetings. The committee will make recommendations to Ianni in June.

Campus hires first full-time fund-raiser

By Glenda Smith

SF State hired its first development director Monday to launch an unprecedented fund-raising campaign for the university.

Ronald Barr, 31, development director for the University of Miami School of Medicine, was selected from a pool of 60 applicants by President Chia-Wei Woo.

"I intend to make SF State's (fund-raising) program one of the best in the nation," Barr said, "but it will take time."

Until Monday, SF State had no one in charge of soliciting contributions.

When Barr arrives in July he will have a staff of two: himself and a clerical worker. At UC San Francisco and UC Berkeley, development staffs total 50 and 150 people, respectively.

Barr will work closely with the Alumni Association, the Frederic Burk Foundation and the President's Associates, a 90-member booster club.

The Alumni Association's computer data base houses 42,000 names that Barr will use for a mail-out contribution drive to encourage membership.

Every time a student requests a transcript, a copy of the request

goes to the association, which files the individual's name and address in the computer.

Barr said the average mail-out response is approximately 3 percent. If 1 percent of the 42,000 people responded, the university would benefit, he added.

"We are going to be the richest name source for the development people," said Alumni president Clement DeAmicis.

Barr will also work with the Frederic Burk Foundation, which manages research grants and donations on campus.

He will also advise Woo about

distributing funds and monitor their use.

"We may not agree about which buildings will be built first," he said, "but we all agree that we need the money and that we must prioritize (expenses)."

Barr's experience as a development director began at the University of Miami's School of Music in 1981. In 1983 he was the director of major gifts for UM's medical school. He has been development director for the school since March 1984.

"Stranger things have happened," Thomas E. Borromeo

Harass

From page 1

tions, someone in administration should have a record."

Dopp said it makes him feel "completely helpless" that an accused harasser could have several in-

formal complaints and resolutions accumulated without jeopardizing his employment.

The strong sentiment about the questionable length of time SF State has taken to implement its own policy is one area where both administrative and senate members agree.

Ianni said last week that the cam-

pus "should be embarrassed" that no policy exists four years after the CSU executive order was issued.

Knier and Dopp said a policy, even if it is a "bad" one, is desperately needed.


"It's practically impossible to see if it will work unless you get it out there," said Dopp.

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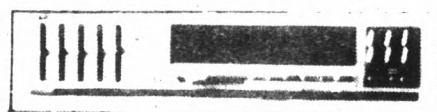
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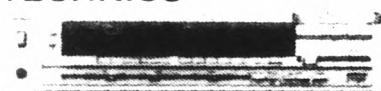
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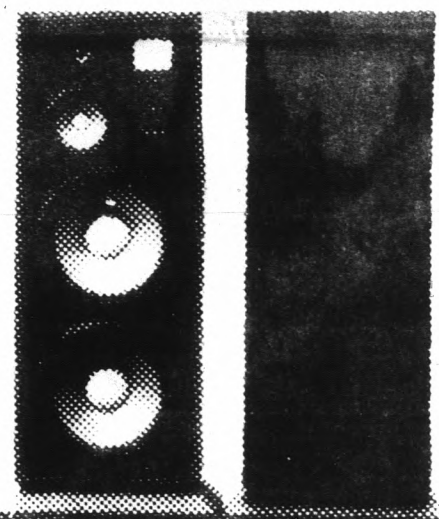
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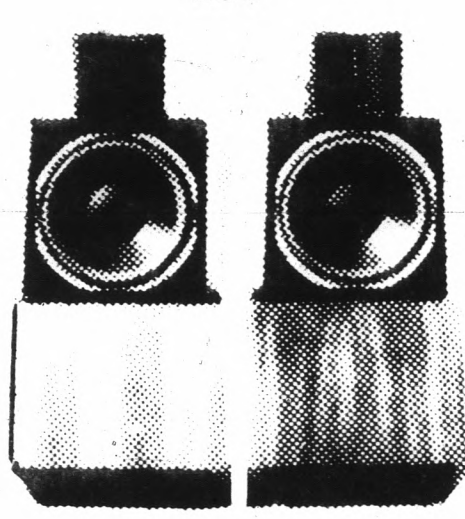
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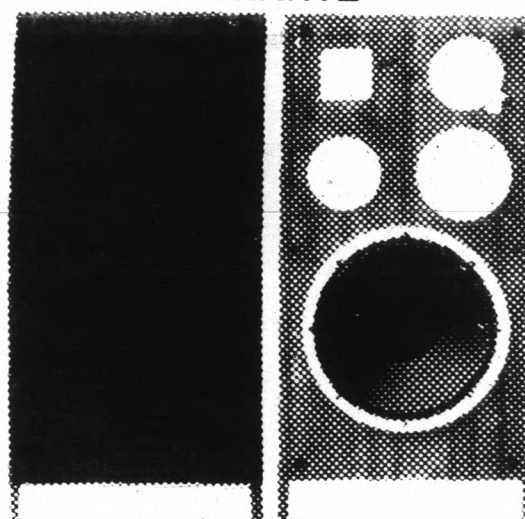
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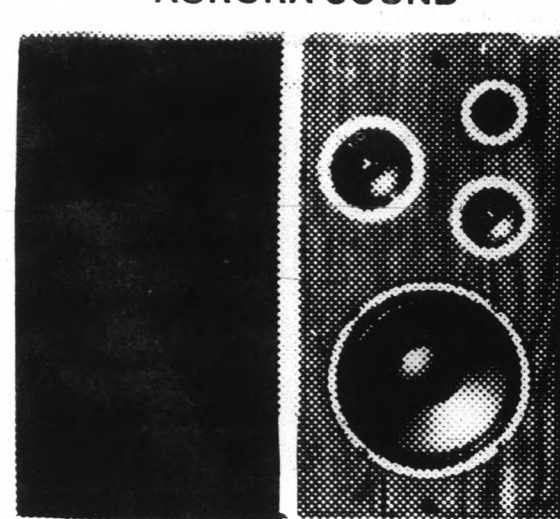
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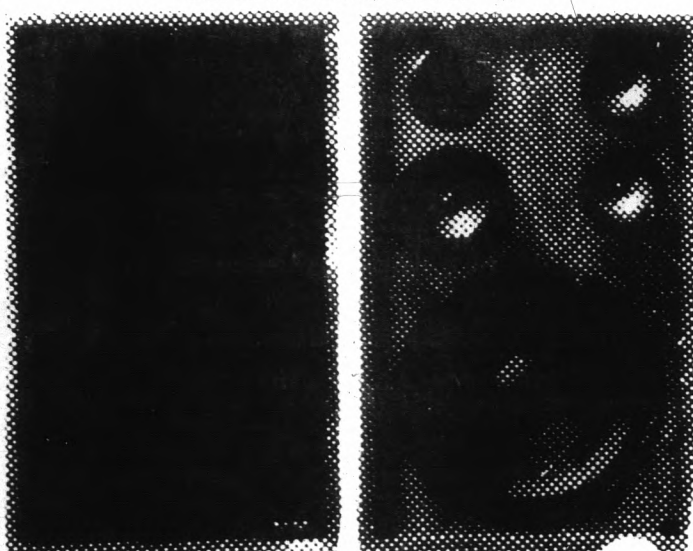
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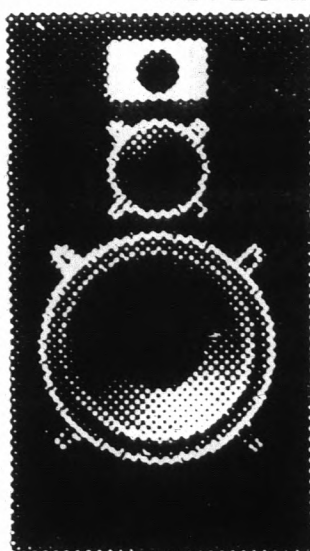
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Sports

Mathis gets 'Misty' over SF State

By Doug Von Dollen

The three young ladies seemed a bit hesitant, wondering if the man sitting on a box near the high jump pit in Cox Stadium really was Johnny Mathis.

But Johnny Mathis sitting on a box by a high jump pit? At his own Invitational Track and Field Tournament? With no body guards or photographers or screaming fans?

The man in white pants and a black sports shirt sat swinging one leg, enjoying the sunny Saturday morning.

"Mr. Mathis?" one girl finally asked. Mathis turned around and smiled his boyish grin. The three offered their programs and the singer autographed them.

"We didn't see you here yesterday," said one girl.

"I know, I didn't get in until late," said Mathis, apologetically.

As the stadium announcer read the names of the contestants in the high jump, he added that Mathis had jumped 6' 5 1/2" as an SF State student, a mark that has only been passed five times in school history.

The three girls and the fans in the stands 50 yards away clapped. Mathis looked proud and a bit embarrassed.

"That mark has stood for 30 years," added the announcer.

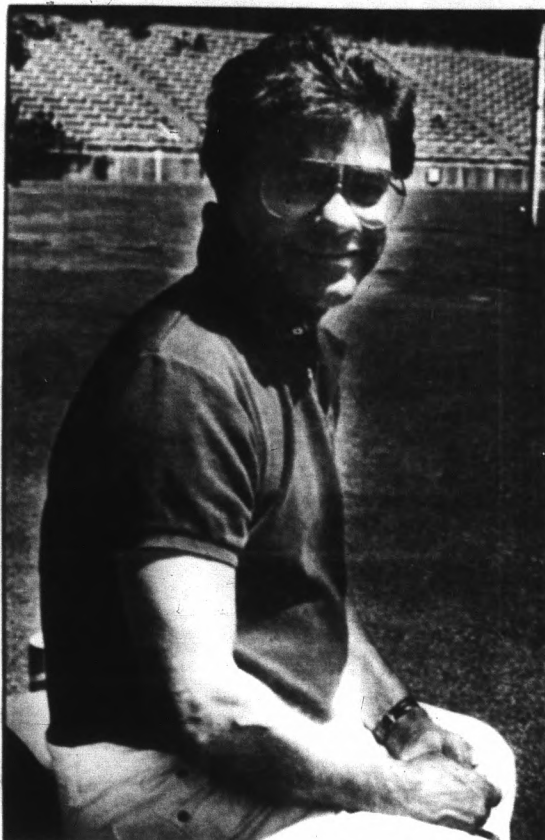
Mathis winced. The girls giggled.

Why would a man who has sold over 100 million records in his career sit on the infield during a small track meet in San Francisco?

SF State track coach Harry Marra first suggested dedicating a meet to Mathis three years ago because the singer had donated more than \$30,000 to the SF State track program.

Mathis' enthusiasm for the project surprised Marra. "He said he appreciated us letting him get involved in the program," the coach said with an unbelieving shake of his head.

Mathis spent one year at SF State beginning in the spring of 1954. He said what he remembers most about



Johnny Mathis at his 4th annual track meet

his college days is being late to classes.

"I was in the choir and the glee club. I played basketball and ran track," he said. "I also was in a couple of drama productions, so I was always running from one thing to another."

In one week in 1955 Mathis qualified for the Olympic

high jump trials in Berkeley and was offered a recording contract by Columbia Records.

Mathis said his decision to pass up the Olympic trials wasn't that difficult.

"The timing was unfortunate," he said, "but I felt I had gone as far as I could in track. To place in the trials I would have had to perform at my best. I had a back injury that made that unlikely."

Then why does he give so much support to the track team?

At least part of the answer has to do with roots. Mathis and his brothers and sisters were raised in San Francisco.

"I still get that tingling sensation when I come here," he said. "It brings back all kinds of memories."

"Harry (Marra) picked me up this morning and we drove down the coast a ways. We started talking about that old amusement park right on the water (Playland by the Sea)."

Mathis shook his head.

"Now there's nothing but condos there, but it was still neat to go by there," he said.

Nostalgia doesn't explain \$30,000 worth of donations to the SF State track team, though.

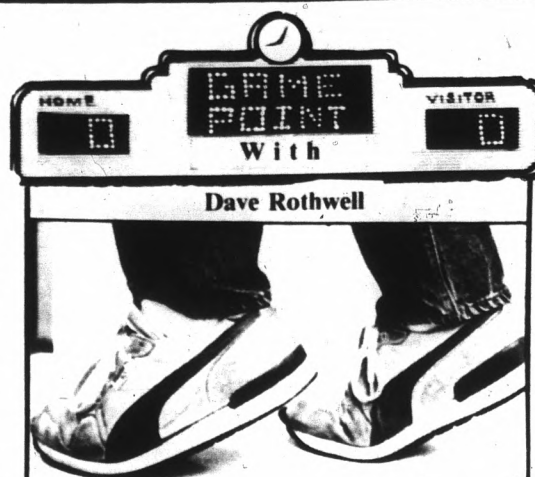
Another part of the answer might lie in Mathis' attention to the track meet Saturday. He signed everything that fans put in front of him and posed for picture after picture. But he would pause when a high jumper began his run, watch him through his approach and jump, and then turn back to his fans.

When asked if he equated music and sports, Mathis grew serious.

"Definitely," he said. "They both reach into the same place inside you. They're both very emotional experiences."

"When I was young, I was very serious about both. I just chose one over the other as a way of making a living."

"It's very flattering," Mathis said of the meet. "This is the only place they remember me as an athlete."



My Pumas.

Tradition

I am a traditionalist, I think. Or am I just obsessive? I know I'm superstitious. I've been wearing Puma clothing and shoes, and wearing a Saint Christopher's medal for good luck since my little league days. But can I really call that tradition?

I invented this column at the beginning of the semester to begin a tradition allowing future sports editors to write anything they wanted to about sports.

I wanted the column written in a communicative, humorous and sincere voice. Sports is more than scores and statistics. It's locker room jokes, court cases, suspensions, goosebump-raising performances, and, yes, superstitions — I don't go anywhere without a leaping cat logo and a chilly steel chain around my neck.

That's what's happening when you see a baseball player jump over chalked foul lines or go through routines of tugging, spitting, scratching, etc. They are following tradition. In football there are the pre-game meals with the same menu every week, a specific way to get suited-up, and sitting on the same seat on the bus on the way to the stadium. That's tradition. Good luck vs. bad luck. "Game Point" is about these insights.

So I hand the column over to next semester's sports editor, Curt Dawson. I am moving on to lesser things. Non-sportswriting. Maybe sports traditions and superstitions will demand that I return. Where else can you write about weirdo wrestlers, bleacher bums, heroes and the crazy antics of Candestick's fans?

I'm having trouble thinking about writing news. It doesn't have the appeal that sports does. Less tradition. Less superstition. Less fun, I think.

Gators place high in Mathis meet



Army track member Milton Goode extends his body to clear 7-feet, 1-inch at the Johnny Mathis Invitational Track Meet Saturday.

The Fourth Annual Johnny Mathis Invitational Track Meet last weekend broke new ground for school, meet and personal records, and six Gators set NCAA qualifying marks.

"This was probably the most successful Mathis meet we've had in the four years that we've been holding it," said Gator coach Harry Marra.

Marra said he was very pleased Mathis could take time from his busy schedule to attend the two-day event.

Friday, during the women's events 400-meter sprinter Jackie Hardman qualified for the national meet in Los Angeles with a 55.4 time.

Other qualifiers were: Stacey Green, 100-meters; Gina Owens, 200-meters; and the 4x100-meter relay team.

The U.S. Army team from the Presidio won three events. Ralph Spry cleared 24-feet, 11-inches in the long jump to take first, and Robin Tayes won the 1,000-meter run with a 30:17.6 time. Mike White ran at

a 3:50.5 clip to win the 15,000-meter race.

Gators Steve Koel (javelin) and Randy McClanahan (pole vault) turned in their best career performance while also qualifying for the nationals. Koel grabbed first place, chucking the javelin 236-feet, 6-inches. McClanahan placed third with a 16-feet, 4-inch vault.

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Arts

Good and evil mixed in 'Cradle'

By Jana Salmon-Heyneman

What is remarkable about theater is its ability to transform illusion into reality. What is even more remarkable is when an SF State advanced acting class transforms a low-budget, Depression-era play into the illusion of a major production.

The sleight-of-hand is talent. "The Cradle Will Rock," written by Marc Blitzstein in 1937, is about the unionization of workers in Steel-town, USA, where a villainous steel tycoon, Mr. Mister, owns everyone and everything. The union movement creates a sober backdrop to this musical drama/satire, which opens tonight in Little Theatre.

"Mr. Mister buys and sells people. The show really is about people selling themselves, people prostituting themselves," said Lynbarbra Mahler, director and Theatre Arts associate professor. "The message is very angry."

Musical director Martha Van Cleef, who creates an orchestra with one piano, paced the 12-member cast through various scenes at a recent rehearsal. Each student learned



By Catharine Krueger

Theater Arts professor Tom Tyrrell has something up his sleeve as steel tycoon Mr. Mister in "The Cradle Will Rock" opening tonight at the Little Theatre.

to play both men and women. Theater Arts professor and actor/director Tom Tyrrell plays a

superb, larger-than-life Mr. Mister. Teri Stockton, 26, a senior majoring in theater arts and women's studies, plays union organizer Larry Foreman, the average blue-collar worker, and the corrupt, larger-than-life newspaperman Editor Daily. Stockton's talented acting proves gender in theatre knows no bounds.

"I love the play," she said. "It's trying, I've felt that it's hard to come out of the bad (Daily role) and into the good (Foreman role)."

When the original play, a Works Progress Administration Federal Theatre Project, opened in 1937 in New York City, the audience and cast were locked out of the theater. They were told it was because of cuts in WPA funds. But it was likely the government was trying to censor anything that would futher incite widespread violent steel strikes, according to historian and folklorist Thomas Stern.

Director Orson Welles and managing producer John Houseman took the angry audience and cast for a 20-block walk to another theater. As Poet Archibald MacLeish said, "They walked into the most exciting evening of theatre this New York

generation has seen."

SF State's production — short on props, long on talent — mirrors that infamous opening night of this rarely performed play.

In one scene, a flashback to World War I, Mrs. Mister bribes Reverend Salvation so he will push for America's entrance into the war.

Standing at a pulpit, Reverend Salvation says, "Thou — shalt — (then abruptly begins to sing and dance) WAR! WAR! Kill all the dirty Huns!"

In another scene, Mr. Mister convinces Editor Daily to do a "certain" story on Larry Foreman.

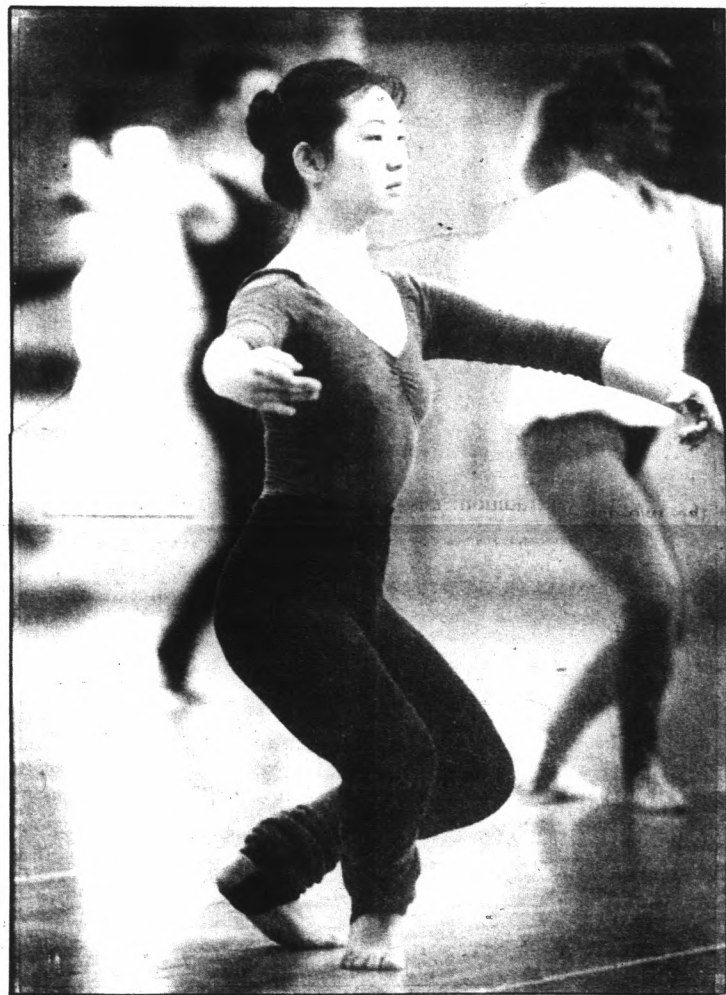
Mr. Mister says, "I believe newspapers are great mental shapers... but some news — can be made to order."

The play is a timeless attack on institutions and individuals who prostitute their ideals for wealth and power.

As Larry Foreman says about bosses, like Mr. Mister, who feel secure in their cradles of corruption, "The Cradle Will Rock!"

The play runs May 9 through 11 at 8 p.m., and May 12 at 2 p.m. Admission is free.

Dancer finds stride in spotlight



By Craig Chapman

"...I don't have that much confidence in myself, I get it from my peers and my teachers..." said talented dance student Mona Chan, a modest graduating senior.

Writers Transfer ideas to page

By Lynn Porter

It began with a litany of complaints. She chewed with her mouth open, she patronized him, and worst of all, whenever he started to sing she would chime in.

It simmered, festered and then exploded. One morning he found himself face to face with his nemesis — his wife — with a gun in his hand.

So begins the story "Moving Parts," by W.A. Smith, an SF State graduate English student. His work, along with others, is featured in Transfer, a literary magazine whose 49th semiannual issue appeared Friday.

Smith's story is a complex yet subtle look at a man who feels powerless in his life and in his marriage.

The story shows how "people who live together and love together can get caught up in very trivial things," said Smith.

Students from the creative writing class, "Transfer Literary Magazine," produce the magazine. They read approximately 600 manuscripts this year and selected works by 21 writers.

Transfer was first published in 1956 and uses only SF State students' work. Past writers have included Ernest J. Gaines, who later wrote the "Autobiography of Miss Jane Pittman," and Leonard Gardner, who wrote "Fat City," which was made into a movie by John Houston.

Faculty adviser Paul Bailiff said Transfer is an archive of writing by SF State students.

"A number of people come here and discover that they want to write," he said. "The cliché is, 'to find your voice.' People discover that writing is not only what they want to do, but what they need to do. Transfer helps in that process."

By Tracy J. Nelson

Sweaty, colorfully clad bodies move to a funky African drum beat. At the front of the class a petite young woman with a long, jet-black ponytail stands out.

It's not her clothes that grab attention; it's her moves. She bounds across the floor leaping and spinning with enviable rhythm and grace. Where others fumble, she is precise.

But Mona Chan is modest about her talent.

"Actually, I don't have that much confidence in myself, I get it from my peers and my teachers, but I guess I'm not bad," she said.

Dance Professor, Helen Martinez said, "Some dancers have a forte in ballet or modern or ethnic dance, Mona excels in everything."

Martinez and Susie Whip are Chan's favorite professors. "They both have inspired me a great deal and encouraged me in a special way," she said.

Chan studied ballet and folk dancing as a child but did not pursue dance in high school. She said modern and ethnic dance are her favorites.

"I wish I had better technique in ballet. If you are very good at ballet you can do anything," she said, again being modest.

Chan, 23, came to SF State five years ago as a business major before switching to dance. "I understood my business classes and liked them at first, but it was hard to get into."

"I was taking dance for the PE requirement and ended up taking more and more courses, so I just drifted into the major without really intending to. But I still take business as a minor," she said.

Originally from Hong Kong, Chan came to San Francisco in 1977 and lives with her aunt.

"Education (in Hong Kong) is

tough," she said, "There is a lot of competition to get into a good university."

Because of the competition, she said, many families who have the means send their children overseas to study.

Her family supports her change from business to dance, she said. "They give me a lot of freedom."

She said she never practices outside of class, but sharpens her skills by performing with several dance companies.

"I really enjoy performing in front of an audience," she said.

Chan is a member of Ethnic Modern Ballet African Jazz Ensemble (EMBAJE) on campus. She also dances with the Asian-American Dance Collective and with Khadra, San Francisco's International Folk Ballet. Khadra will perform May 3 and 4 in McKenna Theatre.

After graduation this May, Chan will return to Hong Kong.

"Since I'm a foreign student, I may not be able to come back here again," she said wistfully. "But I know God will guide my way."

When Chan returns home she may do office work for her father's toy manufacturing company, she said.

"But I don't want to just forget about dance after I've spent so much time on it. I really want to prove to myself and others that a dance major isn't useless."

Chan says she would like to go to graduate school and receive a master's degree in business administration if she can't make a living dancing.

"I would like to teach dance or join a dance company in Hong Kong. I want dance to be fun, otherwise it would just be a job like anything else," she said.

Writing for the magazine can bring authors to the attention of publishers, said Bailiff.

W.A. Smith is one of those writers who wouldn't mind being discovered. Smith, 33, has written fiction for the past seven years.

But it isn't easy to break into the commercial market, said Smith, who is an editor for a financial institution.

"I've just sold a story to Fiction Monthly for a great sum of \$45," he said.

Smith said he writes to "sort of impose some order and meaning on the world I see. I write mostly to express myself, and I want to be recognized."

Despite financial uncertainties, Smith said not writing "would be like trying to sit on my hands if I was a conductor."

Writing is something Mary

Frances Carney, 45, has finally found time for after years of interruptions. An SF State student working on her master's degree in English with a concentration in creative writing, Carney is featured in Transfer with a series of vignettes entitled "Grave Interruptions."

Although she has been writing for 15 years, she has not been able to devote much time to it because of a marriage, divorce and her children.

Carney's writing stems from the major subjects in her life: death, sex and madness. "And not necessarily in that order," she said with a smile.

Being published in Transfer is a valuable experience, Carney said. It provides an opportunity to work with an editor and to see one's own work in print.

Writings without an audience are "inclined to shrivel in a drawer some place," she said.

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FALL '84 & SPRING '85

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Eddie & the Tide
Conjunto Cespedes with La Raza
Cirrus
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Morgan State Choir
Any Means Necessary
Patrick Prescod
Big City
Dinosaurs
Kazusa Shimakao Japanese Ensemble
Zhang Yan Chinese Ensemble
Luis Gasca & the Latin All-Stars w/Pete Escovedo with La Raza
Jim Greeninger
Potpourri Players
Cal Lewsinton

FALL '84 FILM SERIES

Tuesday films	Thursday & Friday Series
Carmen	Police Academy
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Ugetsu	Rear Window
The King of Hearts	Educating Rita
Modern Times	The Right Stuff
On The Waterfront	Vertigo
Excalibur	Silkwood
King Kong (original)	The Dresser
Stormy Weather	The Trouble with Harry
Gospel	Terms of Endearment
Say Amen Somebody	Yentl
The Jerk	Testament
Pennies From Heaven	

Spring '85 Films

Mad Max
Romancing The Stone
Greystoke
The Man Who Knew Too Much
The Never Ending Story
Rope
Under The Volcano
Karate Kid

Sneak Previews

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Flamingo Kid
Lust In The Dust
The Falcon and the Snowman
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Fraternity Vacation
Creator

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South Africa Belongs To Us
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Woza Albert
Babylon is Falling
Nicaragua: No Pasaran

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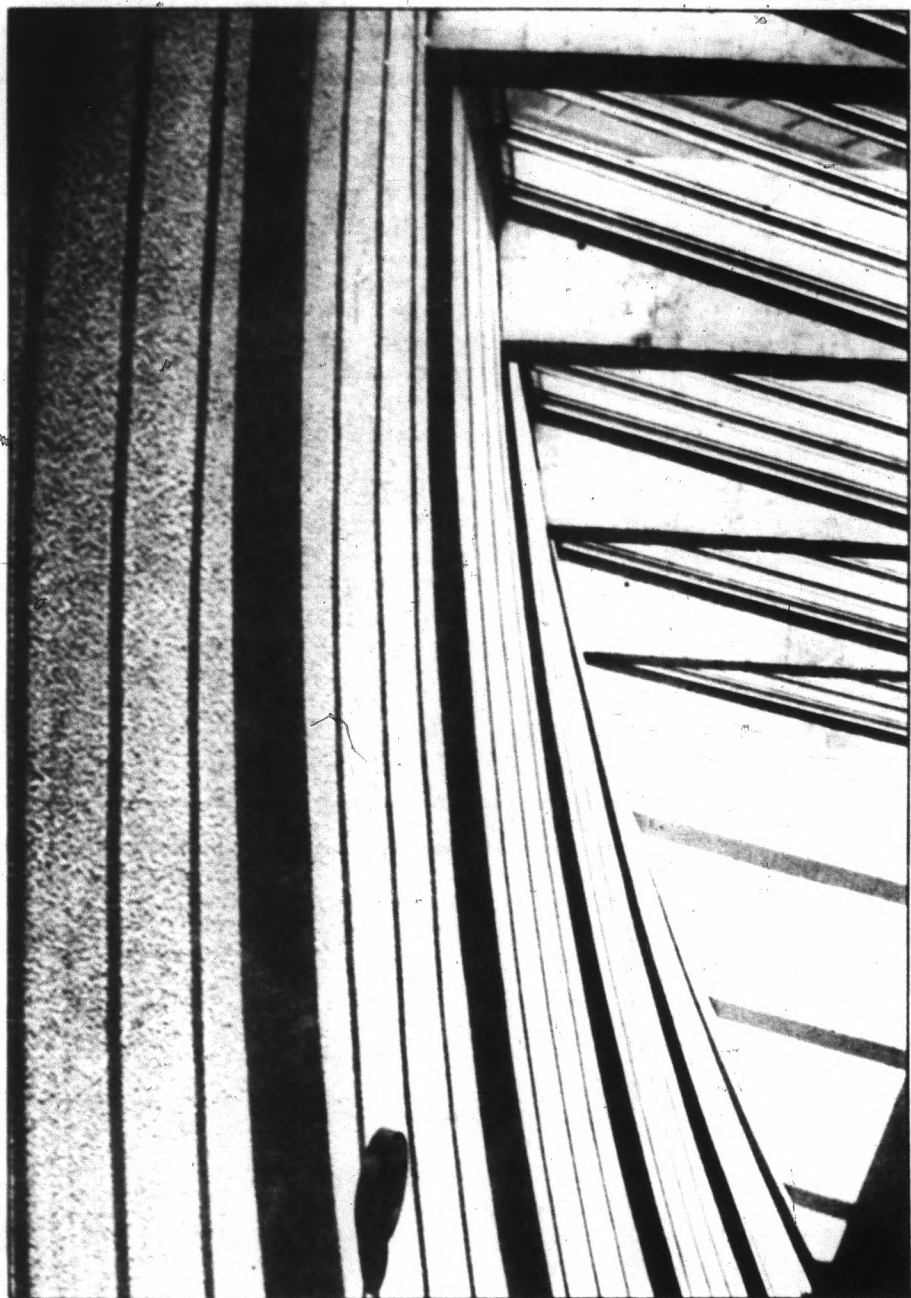
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Backwords



Shadow Play



*My care is like my shadow in the sun — Follows me flying
— flies when I pursue it.*

— Henri Estienne

*Life's but a walking shadow,
a poor player that struts and frets
his hour upon the stage,
And then is heard no more. . .*

— Shakespeare



*Between the idea
And the Reality
Between the motion
And the act
Falls the shadow.*

— T.S. Eliot



*As the days grow longer, and
another semester nears its end,
Phoenix photographer, Mary
Glass captured some fleeting mo-
ments in time, light and shadow.*

*The Spring '85 staff of the
Phoenix hopes that the memories
of San Francisco State will remain
longer and deeper than the sha-
dows of the passing sun and that
the future will be filled with light.*

Photos by Mary Glass

THE MOVIE

M A G A

Chevy

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SUMMER 1985 VOL. III, NO. 3



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THE MOVIE

M A G A Z I N E



COVER

In the beginning, TV created *Saturday Night Live*. First to jump into movies, most durable of the SNL galaxy, **Chevy Chase** now has a trio of new films, leading with a comic thriller called *Fletch*. Page 6.

PROFILE

The kid who smashed his model trains for 8-millimetre thrills, **Steven Spielberg**, may be the biggest achiever in Hollywood history. Page 4.



FACES

Kelly LeBrock heralds a new age in computer-assisted design. **Tom Cruise** is green with pride and **Michael J. Fox** leads a double life. Page 8.

DIRECTORS

Robert (Romancing the Stone) Zemeckis, 11 years after a Best Student Film Academy Award, is a leading comedy action director. **Ridley Scott**, of *Blade Runner* and *Alien* fame, built his visual talent with far-out TV commercials. Page 12.



COMING SOON

Highlights of our next issue: The very hot **Tom Hanks** goes for a financial splash; **Robert Redford** and **Meryl Streep** give their all in Africa; **Michael Keaton**, **Kurt Russell** and **Robin Williams** take up the sporting life. Plus a *IIIrd* twist of *Psycho*. Page 14.



Cover

The twinkle in Chevy Chase's eye was captured by photographer Bonnie Schiffman.

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STEVEN

SPIELBERG

Movie Magic

by Byron Laursen

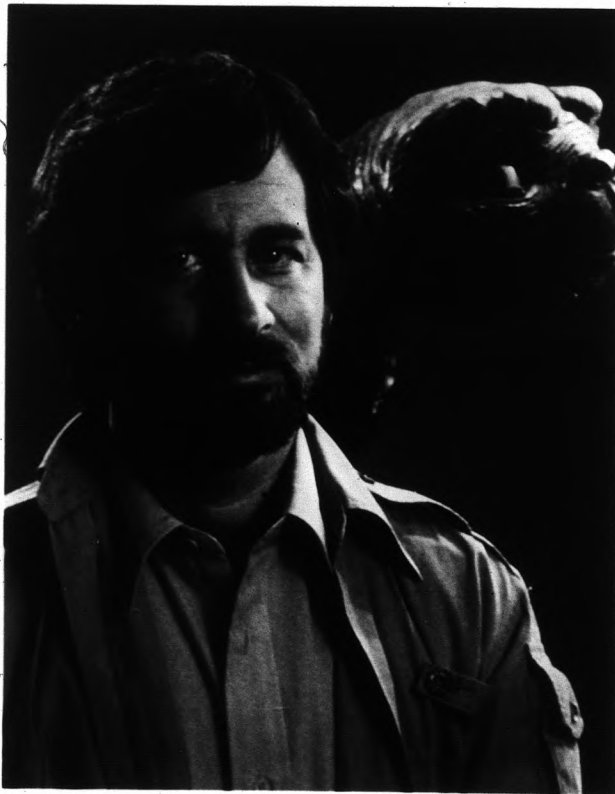
It was the summer of 1966. Steven Spielberg, 10 and moviestruck, took a Hollywood studio tour and broke the rules. Peeling off from the pack, the Phoenix, Arizona high schooler stayed three extra hours, peering into every fascinating corner of the lot. The next day, and for the remainder of that summer, Spielberg dressed in a suit, carried a briefcase and walked in past the guards with blithe confidence, a pretender absorbing a big league education.

In the summer of 1985, Steven Spielberg's greatest movie creation, *E.T. the Extra-Terrestrial*, will return to screens after a two-year absence. Coincidentally, it happens to be the biggest-grossing feature in film history. With six of his films (*Jaws*, *Raiders of the Lost Ark*, *Gremlins*, *Patriot Games*, and the *Empire* and *DreamWorks* franchises) among the top 20 of all time, Spielberg—as writer, director and producer—doesn't have to pretend any more. The studio he used to sneak into has custom-built an office for Spielberg's company, Amblin' Entertainment, complete with a 45-seat screening room and candy counter.

Walt Disney, Spielberg once told *Time*, "was my parental conscience." Indeed, a "when-you-wish-upon-a-star" thread runs through Spielberg's life as much as it spools through his film tales.

Born in Cincinnati and raised in Phoenix with three younger sisters, whom he loved to terrify with ghastly, imaginative stories, Spielberg hatched the notion one day to commandeer his father's home movie camera. He staged smash-ups of his own, beloved model trains. The camera was angled low and, to Spielberg's youthful delight, the models looked like real behemoths in a mega-disaster.

More Spielberg productions soon followed. He plotted each on a storyboard before filming. One, *Battle Squad*, ended the 8-millimetre mogul's problems with the high school bully. Spielberg simply cast his former antagonist in the lead role. Instant respect. It then occurred to the teenage Spielberg that movies were indeed a wonderful path to people's imaginations. He realized that he had



A collegiate effort called Amblin' earned the first big break, but a friendly spaceman became the major milestone.

another choice, beyond being either "a jock or a wimp."

After the heady summer of sneaking into the studio lot, Spielberg conceived an honest way to come through the gates. Amblin', one of a series of films he made while studying English Literature at Cal State Long Beach, was a 24-minute story of two lovestruck hitchhikers. In addition to festival prizes, it won Spielberg an audience with a fat-sighted studio exec who remarked, "I think you should be a director."

Spielberg, just turned 21, brashly replied, "I think so, too," and was launched into the world of TV with a *Night Gallery* episode starring the formidable Joan Crawford. Remembering his student filmmaking roots, Spielberg has named his own production company Amblin' Entertainment. Its logo is from *E.T.*—a boy on a bike riding over the moon. Amblin' Entertainment now helps sponsor the annual Nissan FOCUS (Films of College Students) Awards. He's also quick to help promising people who might otherwise have a tough time breaking into the film business. Lawrence Kasdan (*Body Heat*, *The Big Chill*)

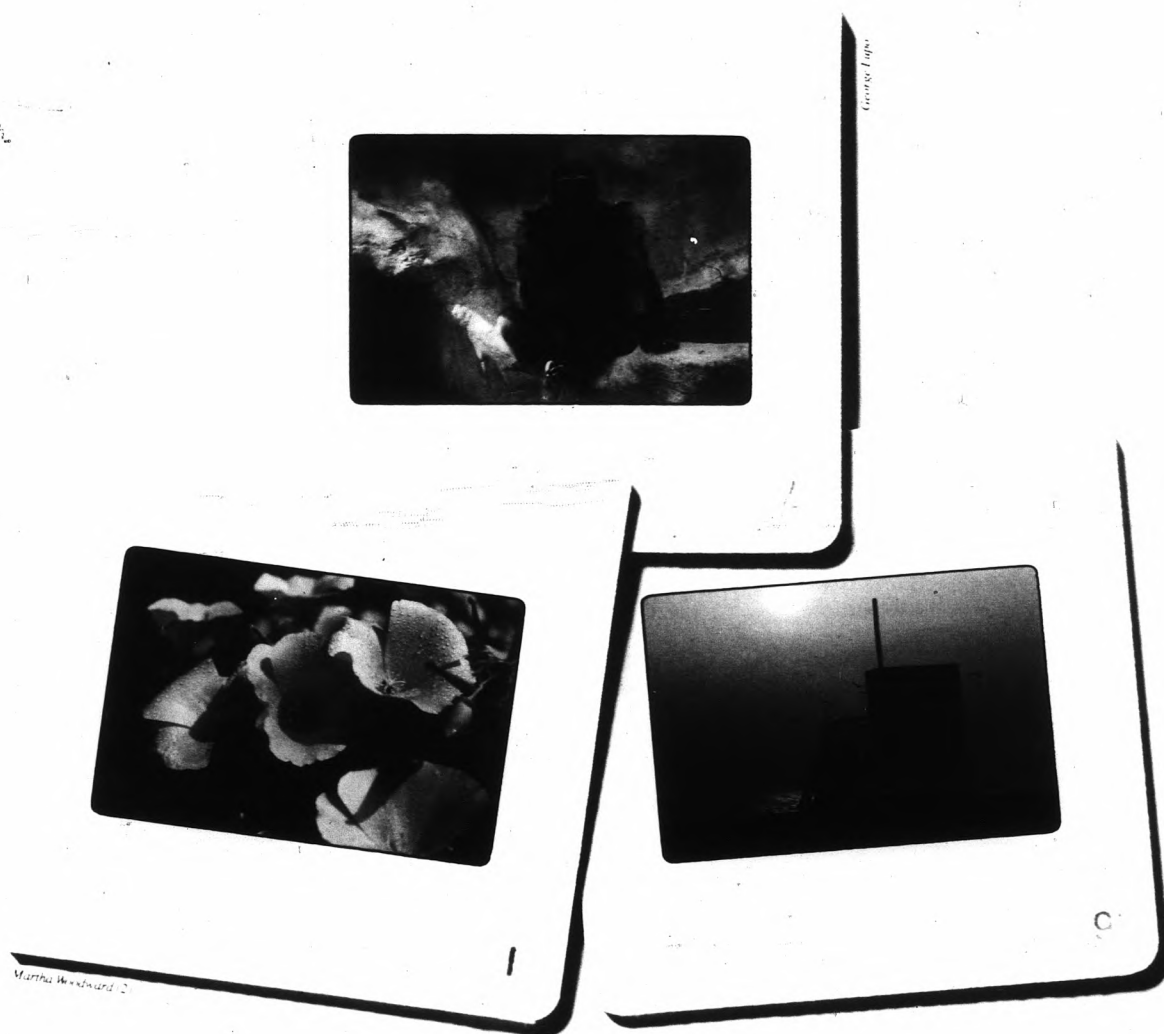
became a writer and, ultimately, a director in demand after Spielberg bought his early script entitled *Continental Divide*, then introduced him to director George Lucas, who subsequently tapped Kasdan to co-write the screenplay for *The Empire Strikes Back*. Chris Columbus, a film student at NYU, submitted a script with a great idea in it. It became *Gremlins*, and Columbus, who honed his skills through several rewrites, has become a prosperous screenwriter.

The TV work lead to *Duel*, a movie of the week project, in which a malevolent, unmanned semi truck chases an innocent driver through a western canyon. *Duel* won the Grand Prix at the Festival du Cinema Fantastique in France, among other awards. Most importantly, it secured Spielberg's first feature film deal. *The Sugarland Express*, about which *The New Yorker* enthused "...one of the most phenomenal debut films in the history of the movies," *The Sugarland Express* is a Texas chase story, featuring Goldie Hawn in

what many critics call her best film role.

At the age of 26, Spielberg was in position for a big-budget production. He entered the major leagues with a toothy splash: *Jaws* played on primordial fears and established new box office records. The litany that followed helped set higher standards for film popularity, but *E.T.* has stood as Spielberg's favorite. The warmth of the film's central fantasy—a boy makes friends with a super-smart spaceman who was abandoned on Earth

(continued on page 14)



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Fatherhood and Films



CHEVY CHASE

by Mike Bygrave

This is the best of times and the worst of times for Chevy Chase, one of the few comedy performers who is also a major film star. The best of times because at the age of 30, the writer-comedian, who always wanted children, has just become a father for the second time in two years — the worst of times because Chase can only spend a few weeks with his new daughter, his 2-year-old, Cyd, and his wife Jaymi in their Hollywood home. He is jetting off to star in his third film in 18 months, the second one with extended shooting in Europe.

"Three in a row is very tough," he says, settled into a plush couch at his publisher's office. "I'd really rather have a year off with the baby."

Chase has had varied luck in his film career. The original *Saturday Night Live* TV show, for which he was hired as a writer and gradually allowed to perform his own material, made him a star. He then went straight into the hit comedy-thriller *Four Play* with Goldie Hawn. To the writer and physical comedian, famous for his elaborate prattalls, Hollywood added the patina of a romantic leading man. But Chase's subsequent projects were wildly inconsistent, as he engagingly admits.

"The films I've done that didn't work failed because they really weren't very good. I didn't like *Under the Rainbow* or *On Her Own Day*, so I don't see why anyone else should." *Deal of the Century*, an ambitious black comedy about the arms race, which Chase described as his "first real acting role" and for which he had high hopes, also fizzled at the box office. On the other hand, *National Lampoon's Vacation* turned out well enough to make \$104 million.

The first of his three new films is *Fletch*, based on the popular series of mystery novels by Gregory McDonald, scheduled to open this June. It's a return to the Chevy Chase of the funny wigs, disguises and raucous physical comedy. In a fantasy sequence he plays basketball with Kareem Abdul-Jabbar and wrestles in the dirt with Dodge's manager, Tommy Lasorda. "It's a comedy which requires acting to a degree, but not a lot of serious acting," Chase says with a grin. "It's about a Woodward-and-Bernstein

type of undercover reporter who investigates a drug scheme on the beach and then he gets caught up in a different crime."

Though few journalists are likely to recognize themselves in a character who goes around "calling myself, at various times, Harry S. Truman, Don Corleone, Igor Stravinsky and Ted Nugent and getting the people I'm dealing with to believe me," Chase is pleased with *Fletch*. As a writer, Chase has his own theories about the relationship of thrillers to

Chevy, as Fletch, lays a line of questioning on some down-home swingers.



BONNIE SCHEFFMAN



(Above) Cyd, now two years old, bounces with Papa Chevy. Her sister, the newest Chase, is named Calei.

(Above right) This "odd vibrations" beach boy is one of Chevy's many disguises for *Fletch*.

comedy. "I think all those books are comedies in a sense — the James Bonds, the Travis McGees, the Fletches — they're all about the clever manner in which a larger-than-life character gets through situations others of us never could. And the characters have to use devices and seams to get by. What those books usually aren't, however, is very visual. So they have to be adapted to work on the screen."

In fact, this is Chase's second brush with *Fletch*. Years ago, his manager recommended the books to him. "I wasn't interested in them then. To my time around, the producer, Alan Greisman, was an old friend and the screenwriter Andrew Bergman, a co-writer of *Blazing Saddles*, Chase agreed to go ahead. Filming with director Michael Ritchie, a critical favorite for his early films like *The Candidate* and *Smile*, Chase briefly had his doubts. "Michael films every angle he can, then with every lens on every angle, which can wear an actor out. But when I saw the finished film it was remarkable how Michael had evened out my performance. I realized that he'd shot just what he needed to make me look good."

The son of a publisher in the New York Times book division, Chase grew up in a cultured, sophisticated household and started his performing career as a musician, playing drums and piano. College contacts eased him into cabaret, in a show that later became the *Groove Tube*. He next toured with National Lampoon's stage show, *Lemmings*, for a year and a half, where he met John Belushi. Then came *Saturday Night Live* and show business history. Never known for false modesty (there was much of the real Chase in his supercilious *SNL* anchor-

man who introduced himself, "I'm Chevy Chase... and you're not"), Chase is now at ease with his fame, less prone to obnoxious behavior. He credits his third wife, Javni, and fatherhood for changing him.

"I remember very well *not* being a father, and I don't know what I did with my time — a lot of things which were a waste. Not the comedy, that was work, but when I wasn't working, I was never a very social person. I've always been a

"What I always wanted was something that felt very natural to me."

lonely person, partly because I play music at home. I don't know what I did. I'd just sort of hang out and party or something — and you don't do that when you're married and have children. I really wasn't focused in my life for a long time. It wasn't a question of 'my life is my art,' or my comedy, because I'd already made it. That's fine, you know, 'I made it — great,' but then you think, 'What more do I want?' What I always wanted was something that felt very natural to me."

Now that he's got it, Chase's main problem is finding time to enjoy it. From *Fletch* he went straight to Europe to film *National Lampoon's European Vacation*. Now he's packing for Europe again, costarring with Dan Aykroyd for director John Landis in *Spies Like Us*. "Danny's awfully good and I've never seen Danny vet perform to his abilities in any of his films. It seems he's taken to playing the straight man, he's deliberately relegated himself to that. But he can do more, he can stand on top of something. Here I think I'll probably bring out the best in him — I know I can — and I think he'll do the same for me."

Spies Like Us was written by Aykroyd, which brings up the question of Chase's

own writing. After a long layoff he got back to his desk last year (*Typewriters* had changed since I stopped, that's how long it was) but he says Hollywood's demand for his performing abilities restricts his output. "The hard thing for me is the making of these pictures, the actual filming. As a result I'm limiting my writing to fixing scripts, rewriting as we film, of which I do a fair amount." Still, during lonely nights in Europe, he found himself "reading a lot of novels and thinking



A masterful physical comedian, Chevy loves cutting up.

about writing a novel. I talked to Javni about it when she came over to visit and she said I should go ahead, perhaps under a different name."

Writing a novel, playing music in the brand-new 16-track recording studio he has built onto his house or simply being with his family will all have to wait for the moment, as will any discussion of sequels to *Fletch*. Could *Fletch* become his Indiana Jones? "I don't know. They'd have to make it worth my while and I don't even know if money is it anymore!" He pauses for thought. "Perhaps if they could shoot the next one in my backyard..." ■

K E L L Y

by Bill Braunstein



Kelly LeBrock has the kind of face most people don't forget. They may not have always known her name, however. LeBrock was, until recently, one of the coterie of super-successful fashion models — highly visible, yet essentially anonymous. That changed last year when LeBrock gave up her lucrative cover girl career to appear in Gene Wilder's hit comedy, *The Woman in Red*. Suddenly, LeBrock was not just another pretty face. She was an actress — and according to most film critics, a darn good one. With one hit film under her high-fashion belt, the 24-year-old LeBrock is anxiously awaiting the release of what she believes will be another, *Word Science*, which opens this July.

The script for *Word Science*, which was written and directed by John Hughes, called for an actress to play Lisa, the "most beautiful young woman in the world." And Hughes, one of the most successful of a new breed of Hollywood talent who wrote *Mr. Mom* and *National Lampoon's Vacation* and wrote and directed *Sixteen Candles* and *The Breakfast Club*, knew a good thing when he saw it.

"John had seen me in *The Woman in Red*, liked me, and sent the script to my agent," says LeBrock, who initially turned Hughes down. Still reveling in the glow of *Woman's* success, she was relaxing in the south of France.

Five months later, upon Hughes' insistence, LeBrock took a second look and decided to plunge into *Word Science*. The story revolves around two young boys, played by Anthony Michael Hall (*Sixteen Candles*, *The Breakfast Club*) and Ian Mitchell-Smith (*The Wild Life*). Home alone on a Friday night with nothing to do, they decide to create a beautiful woman with a computer. Enter LeBrock.

The film put LeBrock in an unusual position. Though the oldest person among the leads, she had the least

amount of acting experience. "I was freaked out the first day I walked on the set," LeBrock recalls. "Everyone was younger than I. It was like going back to school and being seven feet tall, or having blue hair."

Born in New York, and reared in London (there's still a twinge of a British accent), LeBrock is the daughter of a French-Canadian father and an Irish mother. While at a party in England, a photographer asked the then 16-year-old LeBrock if she'd be interested in modeling. She subsequently posed for a British *Amway* ad and a career was born. At 18, LeBrock decided to move on to a bigger stage. Yet, when she came to New York in 1978, the modeling world was not waiting with open arms. "They said I was weird looking," recalls LeBrock. Tall, dark and sporting full lips, LeBrock found she didn't fit in with that year's bumper crop of models — the blonde, natural, all-teeth-and-smiles look. "Then, I got my first job, 20 pages in *Vogue*, and suddenly I came to be in demand."

It wasn't hard to spot LeBrock. The 5'10" beauty's picture appeared on the covers of national and international magazines. Her most remembered campaign was for Christian Dior — a series of ads that had a soap opera-like quality with LeBrock as the leading lady.

Her husband, producer Victor Drai (they married in January of 1984) was working with Gene Wilder on *The Woman in Red*. Though Wilder was wild about LeBrock and anxious to cast her in the title role, both Drai and LeBrock insisted on a screen test. The results made everyone happy. Now, LeBrock is expecting more good things with *Word Science*. "It's a touching comedy that has lots of feeling, and something for everyone," says LeBrock. "I can't wait for it to come out."



Type casting:
the script called for
"the most beautiful
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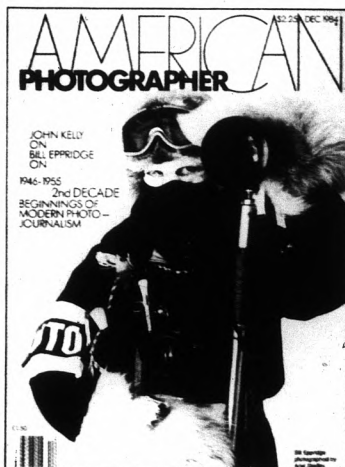
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Michael J. Fox

Work-Life in the Fast Lane



STEVE SCHAPIRO/GAMMA LIAISON

While he filmed the new comedy-adventure *Back to the Future*, Michael J. Fox, the film's star, would reach a Hollywood TV studio at six in the morning, play Alex Keaton in the hit TV series, *Family Ties*, then head to a San Fernando Valley film studio and work until midnight as Marty McFly, his first big screen role. "It's like being three different characters," says Fox during a welcome break in the filming. "I'm Alex, then Marty, and lastly, myself. — I try to slip into that last character every now and then."

McFly is a teenager who travels back in time to the Fifties and meets his parents as high school students. After a series of adventures and misadventures, he risks life and limb to get "back to the future" — the time from which he started. "That's all I can tell you about the film right now," says Fox, with a laugh. "I'm not supposed to divulge any key story points."

On this particular week *Family Ties* is on temporary hiatus. Strangely, Fox feels more tired doing only one project. "When I'm doing both shows, I find myself with more energy. It's like that energy that you have at the beginning of the day when you go to a job that you like. Well, I get that energy twice a day

instead of once."

Getting used to film was only one of the challenges Fox faced. There was also the schizophrenic frenzy of creating an entirely new character for *Future*, as well as being Alex on *Family Ties*. But Fox claims it wasn't difficult. "I've played Alex for three years now. He's kind of like a shirt that I can put on and take off," he says. "That made it easier to put energy into Marty McFly. Plus, this is a character who's closer to me than any character I've ever played before."

A native Canadian, the 23-year-old Fox started acting at 15 in junior high. At 18, he packed his bags for Los Angeles. Fox has appeared in features like Disney's *Midnight Madness*, had a recurring role in TV's short-lived *Palmerstown, U.S.A.*, and guest-starred in such series as *Trapper John, M.D.*, *Lou Grant* and *Family*.

Despite his success as a television actor, Fox realizes that a movie such as this one can have an even bigger effect on his career. "It's really bizarre," Fox says. "I can sit at home and say to myself, 'What a giant movie I'm in.' But I have to remember it's a job just like any other job, whether it's a film for Lockheed or a Steven Spielberg production. Once you get on the set, you go all out. You do the best you can." ■

by Bill Braunstein

Billy Barty

Elfin Roles and a Giant Career

It's not every day someone decides to make a movie with an 800-year-old, tree-climbing pixie in an enchanted forest. But whenever they do, Billy Barty is probably the first guy they'll call. Now 60, with a show business career launched in vaudeville before he was 10, Barty, at 3' 9", is Hollywood's leading presence among "little-people." His role as the diminutive octo-centenarian forest dweller named Screwball occurs in *Legend*, a myths-and-magic fantasia headlined by Tom Cruise and Mia Sara.

"It's the same old story," Barty jests. "Boy meets girl, girl meets witch, boy saves girl from witch, boy gets girl." Yet, he says in practically the same breath, *Legend* is a bit unlike anything else in his more-than-150-film experience. "The costumes and makeup were out of this world," Barty says. "I had it easy. My makeup only took three and a half hours to put on. Poor Tim Curry [who plays

the villainous Lord of Darkness] took more than six hours. And you could only wear the makeup once. After the day was done, it had to be thrown away. It cost \$2,500 each time I was made up. And I had one of the less difficult costumes."

Barty, one of 25 "little people" cast in the film, found his role quite strenuous. "In one scene," he reports, "a stunt double was supposed to swing back and forth from the limb of a tree. He couldn't figure out how to do it, so I just ended up doing it myself. When I was finished, I went up to him and joked, 'I'm tired of making you look good.'"

Away from acting, Barty is the driving force behind an organization he founded some 28 years ago, "The Little People of America," along with "The Billy Barty Foundation," which he started in 1975. Both help the medical world study dwarfism, and give their members support in overcoming medical and social problems.

"We've had to fight stereotyping for years," says Barty. "It used to be that you didn't work in Hollywood until a circus movie came around. Or come Christmas time you'd get a job in a commercial playing an elf."

Though elfin work is still the norm, Barty has compiled credits including *Alice in Wonderland* in 1933, *A Midsummer Night's Dream* in 1935, *Day of the Locust* in 1975 and, as the traveling salesman Goldie Hawn thinks is out to murder her, in 1978's *Foul Play*. Of his latest role, Barty remarks, "It's a crazy story. There are a lot of spooky things. I am," he notes with the pride of a seasoned pro, "the comedy relief." ■

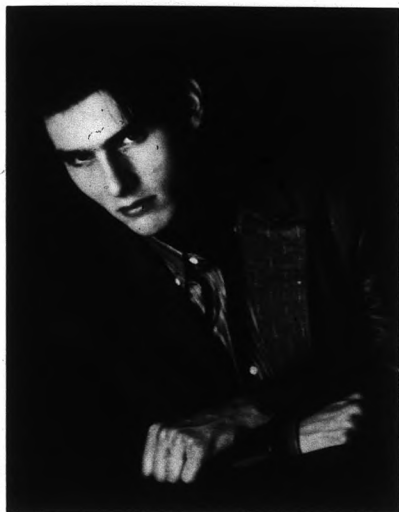
by Bill Braunstein



SCOTT WINDUS/GAMMA LIAISON

Tom Cruise

Creates a Colorful New Role



E.J. CAMP

Like his pal Timothy Hutton, whom he met when they made *Taps* in 1981, Tom Cruise played Nathan Detroit, the pinstripe-suited proprietor of a floating crap game in the musical comedy *Guns and Dolls*. These were high school performances, mind you, but both lads emerged with a deep desire to become professional actors. Today Cruise — like Hutton — is one of the major forces in American film, with *The Outsiders*, *All the Right Moves* and the highly successful *Risky Business* to his credit. Hutton has gone from playing schoolboys to portraying spies, but Cruise has diversified even farther. In his next film, *Legend*, Cruise will be a green man who can talk to unicorns.

"I was fascinated with Jack O' The Green," Cruise says of his sixth film character (he also played a minor role in *Endless Love*). "I was able to watch as the character developed in the director's mind and in the script. It's a wonderfully unusual role."

"Jack O' The Green," says Cruise, "is a mythical character and requires a different sort of research." In spite of his teen heartthrob looks, Cruise reaches for deep detail on each role. He writes up a background for his character, to create a sense of history.

For *Risky Business*, Cruise dieted and exercised, losing 14 pounds, to make his character look like a naive stripling. Then he purposely added a little layer of baby fat, to mask his musculature with an

innocent, light chubbiness. For *Taps*, in which he played a brutal military cadet who goes psycho, Cruise powered down milkshakes daily until 15 extra pounds were on his frame.

Because his father, an electrical engineer, changed jobs frequently, Cruise went to eight different grade schools and three high schools, from upstate New York to New Jersey to Canada to Missouri to Kentucky. Always "the new kid," Cruise used sports as a way to fit in, even though the family would usually move just as he had made new friends. Especially after his parents divorced, Cruise's energies were poured into athletics.

One day he pulled a groin muscle and, knocked out of action, transferred his involvement to drama class. The heady experience of *Guns and Dolls* sent him into fast forward. Without waiting to collect the diploma he'd earned, Cruise flew to Manhattan. He busied tables in restaurants while looking for the break that eventually came in an audition for *Endless Love*. Director Franco Zeffirelli critiqued his performance with a single word — "Bellissimo."

"Acting has helped me mature," Cruise reflects. "My real training comes from working with my peers. By taking chances in roles, I've learned to trust myself." ■

by Jennifer Bridges

Richard Libertini

Such a Character

Richard Libertini, one of the most popular among Hollywood's character actors, has recently been a number of off-beat characters: General Garcia, the slippery banana republic dictator of *The In-Laws*, Dudley Moore's instigating Italian manservant in *Unfaithfully Yours*, the lispng Latino justice-of-the-peace who marries Burt Reynolds and Goldie Hawn in *Best Friends*, Prahka Lasa, the loopy Far Eastern mystic alongside Steve Martin in *All of Me*. Yet, for all these funny, memorable bits, Richard Libertini is hardly a household name.

One reason for the intense, bearded actor's lack of public recognition is that he makes use of a slew of ethnic accents to bring his rather unusual characterizations to life. Libertini's latest role in *Fletch* — he plays an exasperated newspaper editor anxious to have his star reporter (Chevy Chase) turn over a

long-promised undercover story on drug traffic at a local beach — is a welcome change of pace for the performer.

"I'm having fun playing a straight person for a change," says Libertini, speaking from a phone booth in Utah after a day's filming. "Frankly, I like to do stuff that's closer to myself, whether it's comedy or drama. In recent films, I've spoken with one accent after another and people do tend to pigeon-hole you. That's why I was so glad Michael [Michael Ritchie, who directed *Fletch*] thought of me for the part. It may sound like a cliché, but this has been the best time I've ever had on a film."

Libertini hails from Chicago. He was an original member of Second City, the well-known improvisational group, which also spawned Gilda Radner, John Belushi and several other comedy stars. Before making his film debut in *Catch 22* (1971), he also worked in a number of Broadway plays such as *Don't Drink the Water*, *Bad Habits* and *Story Theater*. In addition to dozens of television appearances, his other film roles include those in *The Night They Rained Minsky's*, *Fire Sale*, *Soup for One*, *Days of Heaven*, *Popeye*, *Deal of the Century* and *Sharkey's Machine*, in which he played "Nosh," a wiretap expert who traded Yiddish quips with Burt Reynolds.



The improvisational background came in handy on *Fletch*, when Libertini interplayed with leading man Chase, a former *Saturday Night Live* writer and performer. "There were a few situations that seemed to call for spontaneous humor," says Libertini. And for the first time in years, Libertini was allowed to speak straight English. It could start a trend. ■

by Alan Karp



Ridley Scott

Visual Leaps and Staircase Naps

In the 1970s for the first time, British television commercials surpassed their American equivalents in style and invention. That was the work of a small group of young directors, still remembered in the British advertising industry as a sort of "charmed circle." Advertising's loss became Hollywood's gain and the entire group is known today for feature films — Alan Parker (*Midnight Express*, *Fanny*), Hugh Hudson (*Chariots of Fire*, *Greenstockings*), Adrian Lyne (*Flashdance*), Tony Scott (*The Hunger*), and his brother, the supreme visual stylist of them all, Ridley Scott.

A stocky, red-bearded, softspoken man, Ridley Scott looks determined enough to walk through a brick wall (given the giant scale of his productions, he sometimes has to). His extraordinary visual prowess makes him a favorite among his fellow professionals, who realize just what it takes to create the 21st-century Los Angeles of *Blade Runner*, the painterly palette of light and shade in *The Duellists*, or the harsh and terrifying sci-fi vision of *Alien*. Not that

audiences are indifferent to Scott's work. *Alien* was one of the most successful science-fiction films ever made.

Scott could probably have retired years ago on the proceeds of his commercials company, but he's a ferocious and obsessive worker. While he filmed *Alien*, Scott's family once discovered him asleep on the staircase, too tired to make it up to the bedroom.

His new film, *Legend*, is another massive project, opening this summer. It was conceived, Scott says, "between finishing *Alien* and starting *Blade Runner*. I had the idea of an adventure story involving magic, goblins, pixies, leprechauns and unicorns. Like all such stories, I wanted it

to hinge on a climactic struggle between good and evil."

To bring his idea to life, Scott contacted novelist and screenwriter William Hjortsberg in 1980. Neither man could have known it would take 4 years and 15 script revisions to get a workable film.

Legend was filmed in Scott's native England and captures some of the essence of that country's ancient myths. Scott, as always, doubled as director and his own camera operator ("because I work so visually, I find it essential"). Tom Cruise from *Jaws* and *Risky Business* plays Jack O' The Green, who lives a free life in the forest, until he becomes a reluctant hero and battles the Lord of Darkness (Tim Curry of *Rocky Horror Show* fame) in order to save the last unicorn in the world. Filling out the *Legend* cast are some of the best, and definitely some of the shortest, character actors in the world, "little people" who play the goblins, pixies and leprechauns.

When he's not filming one of his spectaculars, Scott keeps his hand in with commercials. The celebrated "1984" Apple computer commercial shown during the 1984 Super Bowl, for example, was his. A man who shuns personal publicity, Scott has plenty of famous fans ready to laud his work, including Peter Hyams, himself the director of three big special-effects films (including the recent *2010*). Says Hyams, "I think Stanley Kubrick and Ridley Scott are the two most inventive filmmakers in the world today."



by Mike Bygrave

Scott's hallmark: a richly imagined visual world.



Robert Zemeckis

Comedy Director Romances Success

His third try was the proverbial charm. After two well-liked non-blockbusters, director Robert Zemeckis went way over the top last year with *Romancing the Stone*, a \$75-million-grossing explosion of action, comedy and romance. However, Zemeckis has just turned down a chance to direct the bound-to-be-successful followup feature.

"I don't mean to sound conceited," the personable 32-year-old USC Film School grad says over a brief lunch of pasta, chicken and salad, "but I already made that film."

Zemeckis' step forward is an adventure comedy concocted with the help of his ever-since-college writing partner Bob Gale, entitled *Back to the Future*. "It's a wonderful fantasy that is a compilation of all the great mysteries about time rolled into one," Zemeckis enthuses. Imagination and humor have marked his work, which also includes a kinetic, anarchic comedy called *Used Cars* and a fanciful first effort, a low-budget piece about four Beatlemaniaics, *I Wanna Hold Your Hand*. The cast of *Back to the Future* includes Michael J. Fox (from TV's *Family Ties*), Christopher Lloyd (*Taxi*'s zoned-out Reverend Jim), Lea Thompson (*All the Right Moves*) and Crispin Glover (*Teachers*, *Racing with the Moon*). The film, now shooting, is supposed to be ready by late in the summer of 1985.

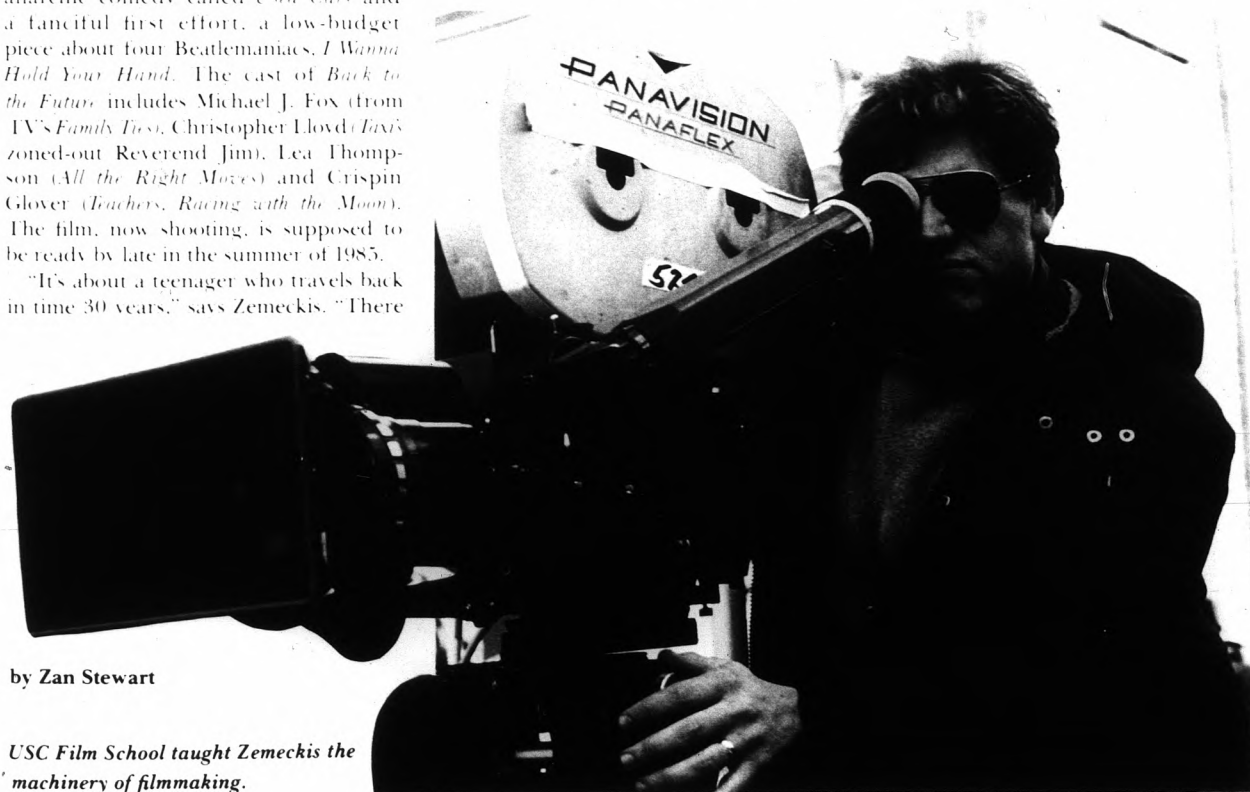
"It's about a teenager who travels back in time 30 years," says Zemeckis. "There

he bumps into his parents as teenagers, and some quite embarrassing moments occur when he sees his parents at the same age he is. It's an unusual situation, because he's confronted with familiar things, but they're simultaneously unfamiliar because he sees them as they were in the past, rather than as he knows them, in the present."

Zemeckis won a Best Student Film Academy Award in 1973 for his black comedy, *Field of Honor*. Is it difficult for a man in his 30s to relate to the teenage point of view? "Well," Zemeckis muses, "I

hope I'm in touch with it. I feel like I am, but maybe that's because I always feel like I'm 17. But I haven't been sitting around thinking about it while I've been shooting. I've just been letting it go." Of his youthful cast, Zemeckis says, "They're wonderful, and I think they're really going to break out in this movie. They get to play such wonderful characters, the kinds of parts that aren't usually in a typical youth film."

The idea of a teenager going back to the time of his parents' youth has been rolling in the minds of Zemeckis and Gale for a while. "Bob and I have wanted to make this picture for four years," the director confirms. The pair broke into the big time when they were tapped to write *1941*. Next, Zemeckis and Gale are set to write *Car Pool*, a comedy mystery to be directed by Brian de Palma. "But that's still in first draft stage," says Zemeckis. "It'll have to wait until we nail down *Back to the Future*." ■



by Zan Stewart

USC Film School taught Zemeckis the machinery of filmmaking.

Will **ANTHONY PERKINS** reprise his role as Norman Bates, the huggable yet murderous psychotic of *Psycho* (1960) and *Psycho II* (1983)? A new installment based on the Alfred Hitchcock classic is reportedly in the works. To be called *Psycho III* (are you surprised?), the latest episode — sure to scare us with something equivalent to the stabbing in the shower sequence of the original — will start filming this summer.

What was the last movie made by superstar **ROBERT REDFORD**? In what year? (Answer given below.) It takes a mighty pull to yank Redford from Utah, home of his ski resort and his facility to help fledgling filmmakers. However, Redford recently left the snowy slopes of the Rockies in prime ski season for the green jungles of Africa. He's starring in the newest project by director **SYDNEY POLLACK** of *Father Time*. Look for coverage of *Out of Africa*, based on the life and works of **ISAK DINESSEN**, in the next issue of *The Movie Magazine*. Dinesen is actually the nom-de-plume of Karen Blixen, an independent woman who lived through the colonial era in Kenya. The screenplay is by Kurt Luedtke. **MERYL STREEP** plays the heroine.



Look for linky **TOM HANKS** — he fell in love with a mermaid in *Splash* — in a different environment this fall. Hanks will star in actor-director **RICHARD DREYFUS**'s (*My Favorite Year*, *Racing with the Moon*) **BENJAMIN**'s newest film, *The Money Pit*. It's a Steven Spielberg presentation, script by David Giler.



Expect good sports in the next issue of *The Movie Magazine*. The unpredictable **MICHAEL KEATON**, of *Night Shift* and *Mr. Mom* fame, comes on strong as a pro hockey player in *Touch and Go*, while former pro baseballer **KURT RUSSELL** and all-world goof **ROBIN WILLIAMS** team up on the story of a hard-luck college football team in *The Best of Times*.



The last **REDFORD** film? As director, he copped an Oscar for *Ordinary People* in 1979. As an actor, Redford's last outing was as the star-crossed slugger in *The Natural*, a 1984 baseball epic.

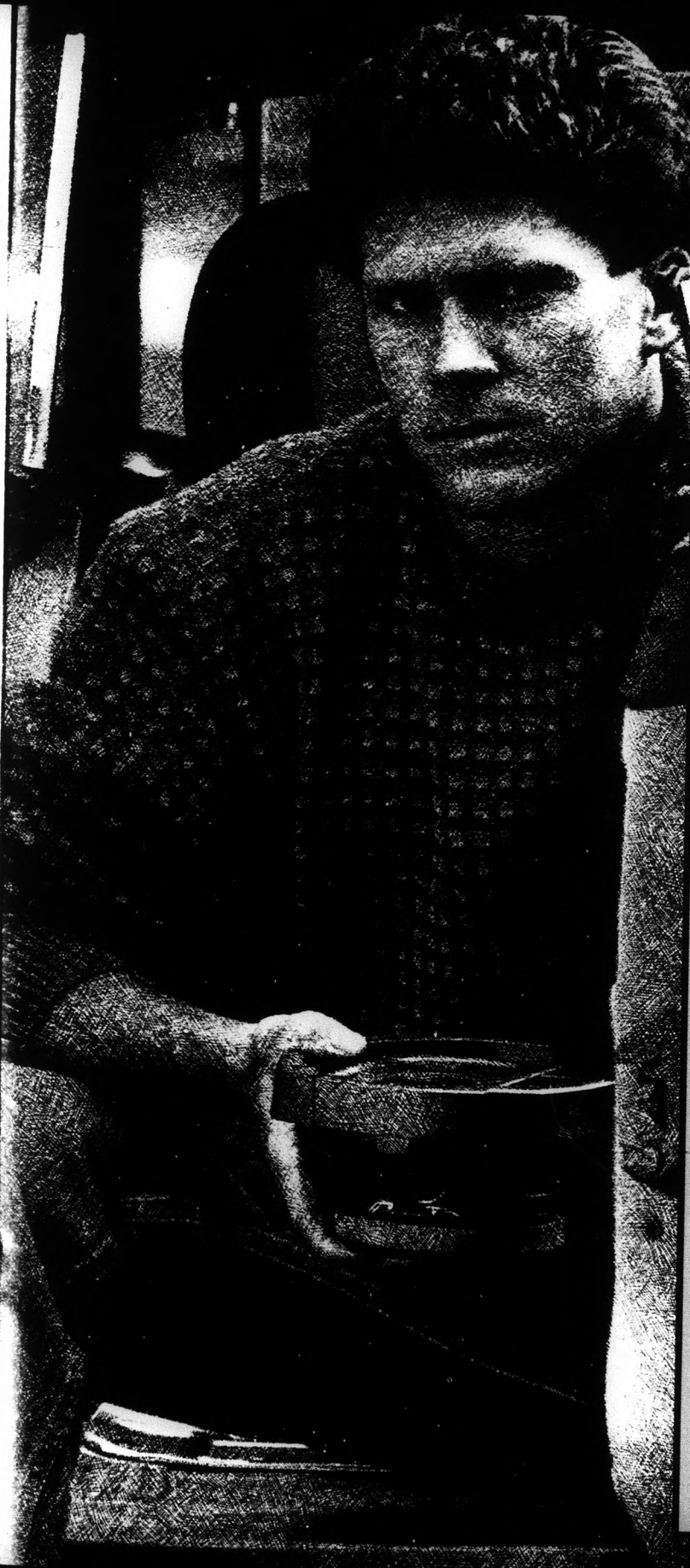
SPIELBERG



Filmmaker Spielberg with the young stars of *Poltergeist*. (from the left) Dominique Dunne, Heather O'Rourke and Oliver Robbins, and of *E.T. The Extraterrestrial*, Drew Barrymore, Henry Thomas and Robert MacNaughton.

(continued from page 4)

and needs to fly back home — reveals Spielberg's continuing ability to dream childlike dreams and set them onto the screen. Its working title was *A Boy's Life*, and the movie touches squarely on suburban origins and otherworldly imaginings, which are also the stuff of Spielberg's life as a boy. Fortunately for filmgoers, Spielberg the adult has stayed connected to his childlike, intense imagination, marrying it to a hungrily assembled mastery of filmmaking craft. In the making of *E.T.*, Spielberg was especially pleased about working with a group of spontaneous, uninhibited child actors. The praise he extended to *E.T.*'s young performers can be applied with equal truth to Spielberg himself. "If you give them then freedom," he said shortly before the film's release, "If you allow the kids to come up with their own inventions of how to do things, it's just incredible the magic they bring to the movies."



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PHOENIX

The Student Union Newspaper

Thursday, May 16, 1985

Senate votes out 'lead school' concept

Supporters of the School of Ethnic Studies won a battle this week when SF State's Academic Senate rescinded a General Education plan that would have reduced the number of courses that school could offer. The war will be won if President Chia-Wei Woo approves the decision.

With more than 300 in attendance in the Barbary Coast Tuesday, the Academic Senate voted 41-4 against the GE revisions, which would have forced students to take

two-thirds of their segment II GE requirements in "lead" schools. By doing so, the senate reversed its original decision of May, 1983.

Lead schools are traditional liberal arts schools — Science, Creative Arts, Humanities and Behavioral and Social Sciences.

Woo, who is returning this morning from Long Beach could not be reached for comment. According to Sheila McClear, director of Public Affairs, the president "will

probably act on (the senate's vote) fairly soon."

If Woo approves the senate's decision, students will continue to choose their segment II GE requirements from any of the eight schools on campus.

The only confirmed change next fall is the elimination of the "clusters system," which requires students to take a sequence of three specific courses in the three segment II areas. Instead, students will have three lists from which they select one course from each.

The School of Ethnic Studies and the other schools facing reductions in GE courses this fall — Health, Physical Education, Recreation and Leisure Studies, Business and Education — will now be able to add some of them back, said Richard Giardina, associate provost for academic programs.

He said schools are currently "locked" into next semester's schedule and the lost courses would probably not be brought back until the spring of 1986.

The original GE revisions reduced Ethnic Studies courses by 28 percent, from 47 to 36. This means lower enrollments and possible faculty cuts, according to Jim Okutsu, Asian American Studies associate professor.

A correction to the 1985-86 catalog reflecting the changes will be mailed to freshmen and all department chairs, deans and directors.

Members of the Educational Rights Committee view the vote as a partial victory because the senate did not approve a clause in the proposal guaranteeing the lead school concept would never be reintroduced.

"We know this is not a guarantee that they will stick to this decision," said ERC member Alice Kwong.

ERC had originally charged that the GE revisions were racist and designed to boost enrollment in the other liberal arts schools at the expense of ethnic studies courses.

The Academic Senate said the changes would have simplified GE segment II requirements while re-emphasizing basic liberal arts

education.

Associate Dean of the School of Business Julien Wade, who voted against the ERC measure, said the lead school concept strengthened the traditional liberal arts schools. He called the ethnic studies alarm a "false issue" because the schools could still offer several sections of the same course.

Academic Senate member Laura Head, black studies associate professor, said the "concept of lead schools is inherently racist because the only place students of color can get information on their culture is in ethnic studies courses."

"If white students can get general education requirements fulfilled by taking classes related to their culture, why can't students of color?"

Phillip McGee, director of the School of Ethnic Studies, credited Tuesday's senate outcome to student activism.

"Thank God for the students," he said. "Student participation made the difference. It would not have happened without them."

Since its inception, the GE revisions have met vocal opposition from student activists.

About this issue...

This special edition of Phoenix was published by the Journalism department to keep the campus informed about the recent bomb threats and changes in the General Education Program. Volunteer labor was provided by members of the Fall 1985 editorial staff:

Ruth Snyder,
Barbara Cotter,
Lionel Sanchez,
Bill Hutchinson,
Carol Prawicki,
John Moses,
De Tran,
Eric Altice
and Betty Medsger,
workshop coordinator.

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Rash of bomb threats after Tuesday's scare

The bomb found Tuesday in the Behavioral and Social Sciences building has triggered a rash of threatening phone calls including one that caused a 20-minute evacuation of the Creative Arts building yesterday.

Department of Public Safety Lt. Kim Wible said the calls that followed Tuesday's initial bomb threat, which was called into DPS at 7:27 a.m., have all been pranks.

"The anxiety level is high and unfortunately people get a thrill from placing anonymous threatening calls," Wible said.

No suspects or motives have been linked to the bomb found Tuesday, according to Officer Michael Travis, of the San Francisco Police Department.

DPS and SFPD, who are jointly working on the investigation, closed off the east end of the campus Tuesday while an SFPD bomb squad searched the buildings for any other bombs. No other bomb was found and all buildings were reopened at 9:10 a.m. except for BSS, which was reopened two hours later.

Travis said the bomb, discovered at 5:50 a.m. by a janitor cleaning the room, was fashioned from a piece of pipe 8 inches long and 2½ inches in diameter. It was filled with black powder and was wired to a 60-minute timer.

Travis said no one is certain when the bomb was placed in the room or what time it was set to go off because the timer on the bomb malfunctioned. Police disarmed the bomb at 8 a.m.

"If there were students in the classroom several would have been seriously injured and most likely killed," Travis said. "There would have been extensive damage to the room."

Although BSS 137 is under the jurisdiction of the School of Ethnic Studies, Wible said there is "no indication that Tuesday's bomb is related to the school."

Phillip McGee, director of Ethnic Studies, said, however, that he believes a connection exists. "BSS 137 is one of our major classrooms. We are the only ones who teach in that room from 8 (a.m.) to 5 (p.m.) Monday through Friday," he said.

In February, the School of Ethnic Studies received a bomb threat from a caller who said a bomb in the business building would go off in a few minutes. No bomb was found.

Wible said that although DPS takes each bomb threat seriously, "every call isn't going to bring about an immediate evacuation."

DPS must have a "strong belief" that a bomb has been planted before it orders an evacuation, Wible said. "Each situation is judged differently, she said. It depends on what the caller says and if anything is found."